

# THE RCM MAGAZINE



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1

## PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1944

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It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

### First Week

### Seventh Week

WEDNESDAY, FEB. 23, AT 2.30 P.M.  
Chamber Concert

### Second Week

WEDNESDAY, JAN. 19, AT 2.30 P.M.  
Recital

### Eighth Week

WEDNESDAY, MAR. 1, AT 2.30 P.M.  
Chamber Concert

### Third Week

WEDNESDAY, JAN. 26, AT 2.30 P.M.  
Chamber Concert

### Ninth Week

WEDNESDAY, MAR. 8, AT 2.30 P.M.  
Dramatic

### Fourth Week

WEDNESDAY, FEB. 2, AT 2.30 P.M.  
Chamber Concert

### Tenth Week

WEDNESDAY, MAR. 15, AT 2.30 P.M.  
Chamber Concert

### Fifth Week

TUESDAY, FEB. 8, AT 2.30 P.M.  
Second Orchestra

### Eleventh Week

TUESDAY, MAR. 21, AT 2.30 P.M.  
Second Orchestra

WEDNESDAY, FEB. 9, AT 2.30 P.M.  
Chamber Concert

WEDNESDAY, MAR. 22, AT 2.30 P.M.  
Opera Repertory

### Sixth Week

WEDNESDAY, FEB. 16, AT 2.30 P.M.  
Chamber Concert

### Twelfth Week

\*THURSDAY, MAR. 30, AT 2.30 P.M.  
First Orchestra

\* THURSDAY, FEB. 17, AT 2.30 P.M.  
First Orchestra

\* Tickets are required for these concerts.

H. V. ANSON, Registrar.







H.M. THE QUEEN. H.R.H. THE PRINCESS ELIZABETH.  
LADY DELIA PEEL. SIR GEORGE DYSON.

*Photograph by permission of Planet News Ltd.*

# THE R.C.M. MAGAZINE

VOLUME XL

No. 1

## EDITORIAL

### VISIT OF H.M. THE QUEEN AND H.R.H. THE PRINCESS ELIZABETH

Last year, 1943, brought the Diamond Jubilee of the opening of the Royal College of Music, and the anniversary was commemorated by an event itself memorable—the first visit of H.M. The Queen, our Patron, and H.R.H. The Princess Elizabeth, our new President, to the College. Moreover, this concert was the first civilian occasion at which Her Royal Highness had presided, so we felt the College was doubly good-fortuned. There was, indeed, something most stirring to the imagination in this celebration, under the Presidency of a seventeen-year-old Princess, of sixty years of work and music, and though the calendar said the date was Thursday, October 21st, the impression left was one of Spring, and brightness in the present and future.

The Concert Hall had been restored to its peace-time beauty. The pictures were back on the walls. Just at the right moment the sun came out and threw daffodil banners of light along the west side. A large audience of Council members, Professors and Teaching staff, Executive, Clerical and House staffs, past and present students, and friends of the College filled the Hall by the time the Royal car reached the College entrance. There the Queen and the Princess Elizabeth, with Lady Delia Peel, Lady-in-Waiting (herself a former student at the R.C.M.), were greeted by the Director, as may be seen in the photograph on the opposite page. The reception party, headed by Lord Palmer, waited in the inner entrance hall. A few moments later the Royal Party took their places in the centre-front of the Council Gallery, and the College choir and orchestra, conducted by Sir Adrian Boult, opened the concert with the National Anthem. Then came Dr. Vaughan Williams's Overture to "The Wasps," joyous music indissolubly associated with our festival days. There is no need to detail the programme further as it is printed in full on page 32, and the performance went through with great spirit, everyone being on their mettle.

In old days, when Sir Charles Stanford conducted the College orchestra, he used to say to the players before a great occasion, "Now, you're to look at *me*." The orchestra of to-day paid exemplary attention to Sir Adrian Boult, but if its members did not steal some glances at the Queen, dressed in powder blue, and the Princess Elizabeth, in a figured frock under a dark blue coat (both of them looking rather as if they had emerged from a fairy tale but reassuringly kind and smiling), then human nature must have changed indeed.

Towards the end of the programme H.R.H. The President, accompanied by Lady Delia Peel and the Director, went to the platform and there presented the medals for 1942 and 1943 to their winners. The concert ended with Parry's "Jerusalem," sung by the choir. By desire of the Queen the party at tea afterwards was kept very small, but a crowd waited in Prince Consort Road to cheer the Royal visitors when they left. So ended a day to be long remembered in R.C.M. history.



## DIRECTOR'S ADDRESS

JANUARY, 1944

There is an old French proverb which says that if you want to live to be ninety, "get up at five, have dinner at nine, supper at five, and go to bed at nine." That was five hundred years ago. And one of the most curious details of social history is the way in which this time pattern of the day has changed. Dinner at nine in the morning moved gradually later until we had to put in another meal, to break our fast, before it. Then, amongst those who were better off, dinner moved into the afternoon, three o'clock, four o'clock, five o'clock, six o'clock. And another meal, lunch, had to be inserted between breakfast and dinner. Up to quite recently there were a good many old foundations, Colleges and so forth, which dined at six. Finally six became seven, and seven became eight, and some ultra-fashionable people got as far as eight-thirty. Meanwhile, tea, which was originally a fashionable frill for the late evening, some hours after dinner, was introduced into the afternoon, to fill the increasing gap between lunch and dinner. Thus breakfast, lunch and tea each in turn began as snacks, to fill the void of a later and later dinner. And we still have the odd feeling that it is somehow more gay and fashionable to push the day later and later. That is why only an Act of Parliament for daylight saving, as it is called, could make us get up, rather than stay up. Man is a quaint animal.

Another and even more striking change in our habits is our desire for privacy, or what is called "a room of one's own." We may crowd together for entertainment, and we all drift into larger and larger towns, and work in bigger and bigger shops and factories, but we also like to feel that there is a corner somewhere where we can avoid the crowd, have our own things in our own quarters, think our own thoughts and express our own tastes. Now this, five hundred years ago, would have seemed as odd as wanting to eat your dinner at night. Indeed, all the customs of the middle ages were in the opposite direction. The King got up in public, spent the whole day in public and went to bed in public. They drew the curtains round his bed when he slept, and that was all the privacy he got. Kings still hold what are called "levées," to which distinguished people are invited as a special honour. These date back to the time when the King's principal officers and friends were always there to see him get up. And the customs of a castle or country house were much the same. There was one large room, the Hall, in which everybody, family, household, friends and strangers, lived openly all day. The lord and lady might have a little private sleeping-room to go to, but nobody else had. There was an open fire in the middle of the Hall, and the servants and retainers slept on the rushes on the floor around it. It was considered thoroughly bad if the lord and lady did not eat publicly with the whole household. It led to bickering, waste and confusion.

In Inns and Hostels where beds were provided, these were crowded. You may have seen some of these very wide old beds. There was a revealing rule in one such hostel that "not more than six men were to be put into one bed." There are still many traces, not of the public beds, I hope, but of this public manner of life in old Colleges and Schools. Up to as late as 1850, most of the teaching, even of a big school, was done in one large room, and that room was also the only room in which the scholars could work or play. They fed, and still feed, in the Hall, and they slept, and still sleep, in the dormitories. There was no provision whatever for this privacy by which we set such store.

Now why am I telling you all this? What has all this to do with music in 1944? Well, first of all, we are living in a "black-out," which pushes



us a little towards conditions of life when there was no good artificial light at all. In those days you had to work while it was light, and sleep when it was dark. And the "black-out" is also reproducing to some extent those later days when there might be a lamp in your home, but no lamps in the streets. How do you spend your long "black-out" evenings? I spend some of mine reading old books, or books about old things. That is why I feel like giving you some of these odd facts to-day.

But at the back of my head are two thoughts which arise constantly when one studies the past. One is that, judging by what they have left us, our ancestors seem to have had so much more time for their work than we have. Look at those old instruments of ours in the Inner Hall. When a skilled craftsman made a guitar, for instance, he could apparently give weeks or months to it. He not only made a musical instrument, but he lavished extraordinary time and skill in the most careful and delicate ornamentation. He could cover it with inlaid ebony and ivory and mother of pearl. There seemed to be no limit to the pains he might take with every single instrument he produced. Someone has wittily said: "What takes such a lot of time is all this labour-saving." There is something in it. We are always "saving time," as we call it, and we talk about the importance of leisure, but when it comes to using all this time we are supposed to be saving, we cut rather sorry figures compared with the past.

And the other thought is this, that in spite of what we should consider the impossibly public and distracting conditions under which our forefathers lived, they yet seemed to develop an individuality and skill which we find it very difficult to emulate. The first schools of music, for instance, in Italy, the famous Conservatorii, were like all the other schools. They taught and sang and played all kinds of music, all at once, in one large room. It was as if this Hall we are in now was our "College," with singing lessons going on in one corner, and violin lessons in another, and all sorts of individuals or groups playing or practising here, there and everywhere. They did not think it odd, or distracting, and they certainly produced astonishing results. Even Mozart, in one of his letters, says how jolly his lodgings were in Italy, because there was a harpsichord playing in the room below, and an oboe next door, and a singer above. "It gives me ideas," he said.

What is the matter with us, that we can't compose unless we are hermetically sealed up, and we can't teach because there is such a noise, and we all want to have our own little private cubicles before we can do anything at all? And when we have got our own little cells, is what we do so very superior to what our forefathers did? I am not going to answer these questions to-day. I am just thinking aloud, because I want you to think with me. I am just digging up a little of the past, on the advice of that very acute philosopher who said: "If you want to get new ideas, read old books."

## FILM MUSIC

By R. VAUGHAN WILLIAMS

Some years ago I happened to say to Arthur Benjamin that I should like to have a shot at writing for the films. He seemed surprised and shocked that I should wish to attempt anything which required so much skill and gained so little artistic reward. However, he mentioned my curious wish to Muir Mathieson, whom, at that time, I hardly knew, though we have since become firm friends. The result was that, one Saturday evening, I had a telephone call asking me to write some film music. When I asked how long I could have, the answer was "till Wednesday."



This is one of the bad sides of film writing—the time limit. Not, indeed, that it hurts anyone to try to write quickly; the feeling of urgency is often a stimulus. When the hand is lazy the mind often gets lazy as well, but the composer wants to have the opportunity, when all is approaching completion, to remember emotion in tranquillity, to sit down quietly and make sure that he has achieved the *mot juste* at every point. That is where the time-limit inhibits the final perfection of inspiration.

On the other hand, film composing is a splendid discipline, and I recommend a course of it to all composition teachers whose pupils are apt to be dawdling in their ideas, or whose every bar is sacred and must not be cut or altered.

When the film composer comes down to brass tacks he finds himself confronted with a rigid time-sheet. The producer says, "I want forty seconds of music here." This means forty, not thirty-nine or forty-one. The picture rolls on relentlessly, like fate. If the music is too short it will stop dead just before the culminating kiss; if it is too long it will still be registering intense emotion while the screen is already showing the comic man putting on his mother-in-law's breeches.

A film producer would make short work of Mahler's interminable codas or Dvorak's five endings to each movement.

I believe that film music is capable of becoming, and to a certain extent already is, a fine art, but it is applied art, and a specialised art at that; it must fit the action and dialogue; often it becomes simply a background. Its form must depend on the form of the drama, so the composer must be prepared to write music which is capable of almost unlimited extension or compression; it must be able to "fade-out" and "fade-in" again without loss of continuity. A composer must be prepared to face losing his head or his tail or even his inside without demur, and must be prepared to make a workmanlike job of it; in fact, he must shape his ends in spite of the producer's rough hewings.

It may be questioned, Is any art possible in these conditions? I say, emphatically, "Yes, if we go the right way to work." It is extraordinary how, under the pressure of necessity, a dozen or so bars in the middle of a movement are discovered to be redundant, how a fortissimo climax really ought to be a pianissimo fade-out.

There are two ways of viewing film music: one, in which every action, word, gesture or incident is punctuated in sound. This requires great skill and orchestral knowledge and a vivid specialised imagination, but often leads to a mere scrappy succession of sounds of no musical value in itself. On this the question arises: Should film music have any value outside its particular function? By value I do not mean necessarily that it must sound equally well played as a concert piece, but I do believe that no artistic result can come from this complex entity, the film, unless each element, acting, photography, script and music are each in themselves and by themselves intrinsically good.

The other method of writing film music, which personally I favour, partly because I am quite incapable of doing the former, is to ignore the details and to intensify the spirit of the whole situation by a continuous stream of music. This stream can be modified (often at rehearsals!) by points of colour superimposed on the flow. For example, your music is illustrating Columbus's voyage and you have a sombre tune symbolising the weariness of the voyage, the depression of the crew and the doubts of Columbus. But the producer says, "I want a little bit of sunshine music for that flash on the waves." Now, don't say, "O well, the music does not provide for that, I must take it home and write something quite new." If you are wise, you will send the orchestra



away for five minutes (which will delight them). You look at the score to find out what instruments are unemployed—say the harp and two muted trumpets. If possible, you will call Muir Mathieson in to assist you. You write in your flash at the appropriate second, you re-call the orchestra and the producer, who marvels at your skill in writing what appears to him to be an entirely new piece of music in so short a time.

On the other hand, you must not be horrified if you find that a passage which you intended to portray the villain's mad revenge has been used by the musical director to illustrate the cats being driven out of the dairy. The truth is, that within limits, any music can be made to fit any situation. An ingenious and sympathetic musical director can skilfully manoeuvre a musical phrase so that it exactly synchronises with a situation which was never in the composer's mind.

I am only a novice at this art of film music, and some of my more practised colleagues assure me that when I have had all their experience my youthful exuberance will disappear, and I shall look upon film composing not as an art, but as a business. At present I still feel a morning blush in my art, and it has not yet paled into the light of common day. I still believe that the film contains potentialities for the combination of all the arts such as Wagner never dreamt of.

I would therefore urge those distinguished musicians who have entered into the world of the cinema, Bax, Bliss, Walton, Benjamin and others, to realise their responsibility in helping to take the film out of the realm of hack-work and make it a subject worthy of a real composer.

If, however, the composer is to take his side of the bargain seriously, the other partners in the transaction must come out to meet him. The arts must combine from the very inception of the idea. There is a story of a millionaire who built a house and showed it to a friend when it was near completion. The friend commented on the bare and barrack-like look of the building. "But you see," said the millionaire, "we haven't added the architecture yet." This seems to be the idea of music held by too many film producers. When the photography is finished, when the dialogue and the barking dogs and the whistling trains and the screeching taxis have been pasted on to the sound-track (I expect this is an entirely unscientific way of expressing it), then, thinks the producer, "Let us have a little music to add a final frill." So the music only comes in when all the photography is done and the actors dispersed to their homes or to their next job. Perhaps the composer has (unwisely from the practical point of view) already read the script and devised music for certain situations as he has imagined them before seeing the pictures, but what can he do about it? The photograph is already there, the timing is rigidly fixed, and if the composer's musical ideas are too long or too short they must be cut or repeated, or, worse still, hurried or slowed down, because, the photograph once taken, there can be no re-timing.

What is the remedy for all this? Surely the author, producer, photographer and composer should work together *from the beginning*. Film producers pay lip service to this idea; they tell you that they want the ideal combination of the arts, but when all is finished one finds that much of the music has been cut out or faded down to a vague murmur, or distorted so that its own father would not know it, and this without so much as "by your leave" to the unhappy musician.

I repeat, then, the various elements should work together from the start. I can imagine the author showing a rough draft to the composer; the composer would suggest places where, in his opinion, music was necessary, and the author would, of course, do the same to the composer. The composer could even sketch some of the music, and if



it was mutually approved of the scenes could be timed so as to give the music free play. Let us suppose, for example, that the film contains a scene in which the hero is escaping from his enemies and arrives at a shepherd's hut in the mountains. The composer finds he wants a long theme to "establish" the mountain scenery, but the producer says, "That will never do; it would hold up the action." And so they fight it out. Perhaps the producer wins and the composer has to alter or modify his music, or the producer is so pleased with the composer's tune that he risks the extra length. My point is, that all this should be done *before* the photographs are taken.

This would not prevent further modifications in the final stages.

An outsider would probably consider this procedure obvious, but, so far as my limited experience goes, it has never occurred as a possibility to the author, or the producer, and certainly not to the composer.

Again, when music is to accompany dialogue or action, surely the actors should hear the music before they start rehearsing, and at rehearsal act to the music, both from the point of view of timing and of emotional reaction.

I need hardly say that the same give and take would be necessary here; that is, that the composer must be ready occasionally to modify his music to fit the action and dialogue.

It is objected that this is impractical; one could not have a symphony orchestra day after day in the studio accompanying a long-drawn-out rehearsal for each scene. The expense, it is said, would be impossible. When I hear of the hundreds of thousands of pounds which are spent on a film production, it seems to be rather queer to cavil at the few extra hundreds which this would involve—but let that pass. If an orchestra is impossible, how about the pianoforte? The trouble would be to eliminate the pianoforte sounds and substitute an orchestral equivalent which would absolutely synchronise. I am told that no method has yet been devised that can do this. I know nothing about the mechanics of film making; the skill of the whole thing fills me with awe, so I cannot believe that the engineers, if they really wished, could not devise a method—where there's a will there's a way. At present, where film music is concerned, there is not the will.

A third method would be to rehearse with the music played, I presume, on the pianoforte, and then, having registered the exact timing and the exact emotional reaction of the actors to the music, to act it all over again in exactly the same way without the music. I cannot help feeling that the result would be intolerably mechanical.

Of these three methods, the pianoforte accompaniment (afterwards to be eliminated) seems to be the best solution of the problem. Does it really pass the wit of those marvellous engineers of the film to devise some method by which it can be achieved?

I believe that this and many other problems could be solved by those who have had much experience, if the composer insisted. As long as music is content to be the maid-of-all-work, until the musicians rise to their responsibilities, we shall achieve nothing.

Perhaps one day a great film will be built up on the basis of music. The music will be written first and the film devised to accompany it, or the film will be written to music already composed. Walt Disney has pointed the way in his "Fantasia." But must it always be a cartoon film? Could not the same idea be applied to the photographic film? Can music only suggest the fantastic and grotesque creations of an artist's pencil? May it not also shed its light on real people?



I have to confess to a desire to see a film built up on Bach's "St. Matthew Passion." Of course, it must be done by the right people; but then, does not that apply to every work of art, and when I say the "right people" I naturally mean the people that I should choose for it. "Orthodoxy is my doxy, hetero-doxy is other people's doxy."

What a wonderful *via crucis* could be devised from the opening chorus, the daughter of Sion summoning all women to weep with her; then the sudden call "See Him, the bridegroom," and the culmination in the *choral* "O Lamb of God most holy."

Then could not the opening narrative be illustrated by a realisation of Da Vinci's "Cenacolo," and at the *choral* we should switch over, as only a film can, to St. Thomas at Leipzig and the huge congregation singing "O blessed Jesu, how hast Thou offended." But I could go on for ever with these vague imaginings, and this is only one example of how music can initiate the drama.

Does what I have written sound like the uninstructed grouse of an ignorant tyro? I hope not, indeed. I venture to believe that my very inexperience may have enabled me to see the wood where the expert can only see the trees.

I have often talked over these difficulties with authors, producers and musical directors, and they have been inclined in theory to agree with me. I acknowledge with gratitude that when I have worked with them they have, within their scheme, stretched every possible point to give my ignorantly composed music its chance; but they have not yet been able to break down the essentially wrong system by which the various arts are segregated and only reassembled at the last moment, instead of coming together from the beginning. It is only when this is achieved that the film will come into its own as one of the finest of the fine arts.

## AS IT WAS IN THE BEGINNING

*But thou shalt flourish in immortal youth,  
Unhurt amidst the wars of elements,  
The wracks of matter, and the crash of worlds.*

ADDISON.

The Editor has spoken! When she says 'Come!' we crash to the front. If she says 'Go!' we race back till she tells us to stop—in this case at the birth of the R.C.M. Magazine in the year 1904. Such orders cannot be lightly disregarded, neither can I make light of the subject, albeit the Magazine when it first opened its eyes was on the light side, for which I am willing to take all the blame. Of what it is now I can only speak as one filled with warm admiration for those who have nursed it, brought it up and added to its weight.

What the R.C.M. Magazine is it has been made by the gifts of those who have come after me—H. C. Colles, Thomas Dunhill, Herbert Howells, Graham Carritt, Frank Howes and Marion Scott, a list which tells its own tale. The present Editor has sat in our chair longer than any of us and she has had the hardest task in these years of war. Were it possible to go back to the start without using the first person singular I should be better pleased, but if this short tale is to be accurate it is fair to ask those who read to allow me to set down more or less as it comes back to me what did, in fact, take place when it dawned on me that there was a gap to be filled and I had the cheek to think I could fill it.

In those days we who were young used to go out of our way when we spoke of the R.A.M. to make clear that their place in the Sun was not the least like ours. It may have been in such a state of exaltation that I was led to ask why a spot so low should have a review of its own whilst we, so high, had none! I have no idea even now if the R.A.M. ever had a magazine, but I was quite sure it would not do for them to have what we had not, if to have it were at all worth while.

Was it worth while? It does seem that the answer now in our hands is positive. Then why has it been worth while? Not because the launching of the Magazine was a good shot in the dark, nor that it was as fine in form and as nice in style as the means available could make it. All that is true, but it is the place in which it was born that has made it worth while, has brought to its side light hearts, good brains, keen wit, and a love for Truth that makes it at this date a signpost pointing page by page through the years to each change of mood and tone and tune (or lack of it) in the Art the Royal College of Music serves.

And this is the way it began. With my imagination tuned to creative pitch and stirred by the frenzied dread that hosts of embryo editors were already on my heels snatching at the same idea, I made my way to the sanctum of the Director, Sir Hubert Parry, to ask if I might get on with my plan. He looked up with 'Hello, poet, what do you want?' I had become 'College poet' to him by putting a verse or two into a history essay. It was like him to listen patiently to students' ideas and never abruptly turn them down. If the Director had poured chilly water on my scheme it would have died a natural death; as it was, his support kept it on its feet until it was firmly set. So after I had told him what was on my mind he said, to the best of my recollection, 'Why, bless my soul, yes, I think so—I don't see why not.' His answer might have been, 'Better wait and see if any difficulty arises,' and it is fairly certain that the difficulty would have arisen in the morning and would have refused to go down by the evening. As it was, the only insoluble problem I met was that of restoring the word 'impossible' to my vocabulary!

The next step was to get from Mr. Pownall, the Registrar, a list of all old students and to send them word that a Magazine was on its way, to ask them if they thought well of the plan and if they could think up a few things to say in it. My sister (now Mrs. Jolly), who was at the R.C.M. with me, had some friends in Alexandra House and they undertook the job of sending out 1,600 letters. It was soon clear from many enthusiastic replies that we should not fail for lack of aid from those who had left the R.C.M., and no time was lost in getting the first number into shape. A few choice spirits amongst the then present students came to the fore and gave invaluable help and encouragement, for which I have always felt profoundly grateful.

It seemed to me at the time very important to make quite plain that this was to be a Magazine of high tone! I did not really mean to be a prig, but I blush to think of my ardour. The Magazine was not to be taken as a joke or a sort of Comic Cuts for the amusement of students; it had to be a serious work, a work of art, made to last. That is why it was printed on hand-made paper, regardless of cost. There must also be a plain hint of its high tone on the face of it, and for this, of course, we had to have a motto; so I went again to the Director and asked him to choose one. When I had made my request he gave a hard pull at his cigar, then "Hmnn!! What do you say to 'The Letter killeth, but the Spirit giveth Life'?" straight off like that. I knew at once that this was *le mot juste* and there was no need to go hunting for an alternative. A few days passed and I think the Director must have met with a critic,



for he called me in to say he did not feel so sure and it might be wise to ask what someone else thought. I can't remember what I said, but I must have looked as alarmed as I felt at the prospect of losing a motto which seemed to me so apt. My arguments must have prevailed, for he did not press the point, and many of those who by now have read the words scores of times will say the motto is well as it is and it would have been wrong to make a change.

At the next stage help was called in from outside. What was the Magazine to look like? Must it have a cover? What shade ought it to be? What lettering should be on it? I consulted various printers and publishers, studied varieties of type—large pica, small pica, long primer—and made my first essay in correcting proofs. By this time I was walking on air, and I put up a prize for a cover design to be judged by an artist of repute; who the judge was I quite forget. The prize was a golden half-sovereign. Ten-shilling notes were not in use then, and I doubt if one would prove much of a draw in these days: not that the amount of the prize was considered important, though the competition was taken very seriously. The offer was made to Art Students living in Alexandra House, and the design chosen was by Miss Angusine MacGregor, who subsequently became well known for her charming book illustrations. Now her Pan has made friends all round the globe, and he has kept his place in spite of the fact that his knees are the wrong way round!

The words on the title page took a lot of thought, and it was just at this time that Sir Hubert had a few qualms as to the risk he ran with a weapon of such high power at his door, so to speak. He told me he had asked a wise friend to collaborate with me. The wise one was Miss Emily Daymond, who with great tact did not wait for me to seek her out but came herself and asked if she could help. I was only too glad of a guide in touch with the upper air, and I well remember how kindly she took for granted that no alterations were needed and the way she made me feel that what I was trying to do was so well worth while. I can see now that her aid was one of the prime factors not just in putting the Magazine on its feet but in making it walk.

The first thing we did together was to form a Committee of those who had already given or offered help. The Minute Book says there were four first members besides myself—Miss Emily Daymond (later Dr. Daymond), who was the first Hon. Sec., Miss Phyllis Lett (now Mrs. de Burgh Ker), The Lady Cynthia Crewe-Milnes (now Lady Cynthia Colville, still on the Committee), and Mr. James Friskin; but I think that Mr. Claude Aveling and Miss Ida Hyett were on right at the beginning. All these were early contributors to our pages. The Magazine Hon. Secs. after Miss Daymond were Miss Ida Hyett, Miss Gertrude Eaton, Mrs. Stansfeld Prior, Captain L. B. Cumberland, and Miss Winifred Bowden-Smith (still at the helm).

The Title was, in the end, the choice of the Committee. It began and has gone on "The R.C.M. Magazine". A great point was made of that "The". What followed took longer to decide. "A Journal for Past and Present Students of the Royal College of Music" is how it ran, and, like the motto, the title has stayed the course.\*

In its second year (Volume II, Number 3) the Magazine became "Official Organ of the R.C.M. Union", and its title was enlarged accordingly. Union hitherto had been merely a subject of academic but hopeful discussion between Miss Daymond, Miss Helen Egerton and Miss Marion Scott. Which of these three first spoke the magic word is "wrop in mystery," but it was to Miss Daymond that the inspiration came to step out on the

\* Owing to paper restrictions the title page is in abeyance, but will reappear after the war.—EDITOR.

Magazine, and it was not long before I was listening respectfully to her enthusiastic project. I was duly impressed by the prospect of such early fruit for my sowing, and I saw dimly that association with a Union of Students would give more lasting value to the Magazine. The matter was broached in the corridor, where everybody met, and we drifted out of the noise into a large room used by Sir Walter Parratt for a sort of pitch and tone class: there we worked out in outline the way in which the Magazine could be used to give the great idea of Union to the College. Evidently the grass did not grow under our feet, for in Volume I, Number 2, it is set out that at a meeting of the Magazine Committee on Friday, March 10, 1905, at the College, the following resolution was passed:—

That this Committee being of opinion that it is desirable that a Union of R.C.M. Students should be formed with a view to strengthening the bond already existing between all members of the College, do make the following suggestions:

1. That a Union of past and present students be formed, with power to elect honorary members, and that the Director be asked to become President of the Union.
2. That the Union be called "The R.C.M. Students' Union".

There were ten more suggestions relevant to the proposed constitution of the Union, amongst them this:

That membership carry with it the right to a copy of each issue of the Magazine.

In the next few terms the place of the Magazine was made clear and the basis then fixed has proved good and sound.

As a bee-keeper I think fancifully that as a hive of bees will create queens, being driven by the urge to make the future secure, so by some kind of self-preserving instinct The R.C.M. Magazine brought forth the Union! It may be that The R.C.M. Magazine would have gone on for forty years anyhow, but with the R.C.M. Union at its heart it is a safe guess that it will go on for four times forty or as long as the Royal College of Music itself shall last.

A. AITKEN CRAWSHAW.

## THE R.C.M. UNION

One aspect of life in war-time is that the exceptional has become the normal or usual, and it is strange to realise that this state of things has existed long enough for few, if any, of the pupils now at College to have known the place in its normal guise.

It is gratifying that many of these same new pupils have joined the Union during the past term, for we are glad to welcome the young ones as a link with current doings in College.

Both the College and the Union have suffered sad losses through Mrs. McKenna's tragic death at the beginning of November, followed just after Christmas by that of Mr. Claude Aveling, who for so many years was a well-known and well-loved figure as Registrar of the College, and always a helpful and interested friend of the Union.

Demand for Union "colours" has been maintained and a number of ties sold during the term. The suppliers expect to be able to replenish our vanishing stock early in the year and I trust nothing will prevent.

We shall look forward to a good attendance at the Annual Meeting, which will be on March 15th, when Mr. Tyrone Guthrie is coming to speak about some aspects of theatrical production, which should be of great interest and attraction to many of you.

P. CAREY FOSTER, Hon. Secretary.



## FROM THE MAGAZINE'S POST BAG

FROM MISS KETURAH SORRELL.

Following the British forces in their drive through North Africa, two College students did a grand job of work entertaining the troops in their off duty spells, and were, in fact, the first English girls to enter Tunisia.

They are Rebe Edmond and Betty Matthews, who are with the E.N.S.A. "Smile and a Song" Company. They have been performing in conditions as widely different from the dignified atmosphere of the College and Kensington as could be imagined—putting up shows either in towns so recently an R.A.F. target that the theatres, from the outside, looked no more than heaps of rubble, or in the open air at a distant airfield with half-gales snatching at their frocks and blowing sand into their mouths and eyes; while, on one occasion, after a two-day drive from Algiers, they were entertaining at a base hospital within an hour.

Always, after the shows, they are surrounded by soldiers eager to speak and shake hands with the first Englishwomen they have seen for three and four years. So, apart from anything else, they are real Ambassadors from home.

Not the least remarkable feature of their visit has been the travelling. No boring, sleepy train journeys for them! In one letter Rebe describes travelling eastwards from Algiers "with a mad French driver who took hairpin bends from memory—and at times we were driving with a drop of several hundred feet on one side and only eleven inches of road between us and the rocks below."

On this trip they climbed in and out among the Atlas mountains, through country sometimes green and lush as England in April, and at others as barren as the desert not far away, but always the scenery was magnificent. At times, too, their drives were through tobacco fields, orange or olive groves, and vineyards.

But it's not all hard work and hard travel. The Mediterranean, they have found, is lovely to bathe in and blue as the postcards, and they have had a "rest" from the heat of the day in a town built on either side of a 600-foot gorge, with a crazy suspension bridge linking the two parts, "rather like a Walt Disney cartoon." Then at a military ball they were thrilled by the sight of "a very famous person, we aren't allowed to mention his name." But the censor can't stop us from guessing!

Since writing this I've heard they were in Tripoli for about ten weeks. Rebe describes it as ornate, clean, and quite pleasant after the dirty towns of Algeria and Tunisia.

FROM PROFESSOR FRITZ HART.

Honolulu, August 13th, 1948.

"In spite of the war the Honolulu Symphony Orchestra has just finished its most successful season on record. We number from 65 to 70 players—composed of some thirteen distinct major nationalities. One of my clarinets, for instance, is a Jap, my timpani player is a Chinaman, my first trumpet is a Korean; among the strings are Americans, a German or so, a Frenchman, some Hawaiians, a Russian, and a Negro. Last season we gave symphonies by Haydn, Mozart, Beethoven, Mendelssohn and Schumann, and we did Brahms's Tragic Overture, some Vaughan Williams, etc., etc., etc. So you see we do not do too badly. A few years ago Sir Granville Bantock stayed ten days with us, and conducted his 'Frogs' Overture—and we all had a gorgeous time together. I have now conducted the H.S.O. for twelve consecutive years, and they have been twelve very interesting years."

FROM KENNETH ABBOTT (to Mr. Anson).

"My wife forwarded to me two copies of the Union Magazine, and I found great pleasure in reading the contents. There are few names of students whom I can recall, but no doubt we shall see the old ones back after the war. . . . Music making has been rather in fits and starts lately; we produced our service 'low gang' (not so 'low' as the name signifies!) at one Opera House to three very full houses and we were well appreciated, and it is gratifying to feel that we can give the front line troops pleasurable entertainment on the spot."

## THE ROYAL COLLEGIAN ABROAD

Dr. R. S. Thatcher has been appointed Warden of the Royal Academy of Music. The B.B.C. has released Dr. Thatcher in order that he may take up his new duties. Dame Myra Hess has founded a prize at the R.A.M. in memory of Harold Samuel.

Mr. Arthur Bliss is resigning his post of Director of Music to the British Broadcasting Corporation at the end of March. Professor Victor Hely-Hutchinson has been appointed to succeed him and will enter upon his duties in September. During the interregnum Sir Adrian Boult will act as Director of Music—thus resuming a post which he held for a number of years.

In memory of Dr. Colles, his music cupboard has been presented to the R.C.M. by Mrs. Colles, and stands near the door in Room 46. The cupboard has an interesting history, for it is twice linked with College. It belonged originally to the late Mr. Napier Miles, of King's Weston, an accomplished musician and a member of the R.C.M. Council. On his death it was given by Mrs. Napier Miles to Dr. Colles, and since Dr. Colles passed onward last year Mrs. Colles has given the cupboard to College, and has had a plate put on it briefly recording its history. It will be a prized relic of a most distinguished man, beloved by all in College.

By a coincidence, two famous conductors in America who have connections with the R.C.M. have recently published books. One is Sir Thomas Beecham's autobiography entitled "A Mingled Chime": the other is Leopold Stokowski's "Music for us all." It is a book addressed to the new audience which has come to music through the gramophone and radio, and in it he expresses many ideas for the future of music.

"Sunlight," the journal of the Sunlight League, fittingly devoted its summer number to commemorating that champion of sunshine and health, Dr. Caleb Williams Saleeby. Through his wife, Muriel Gordon Billinge, who during her student days at the R.C.M. had taken a leading part in the life of the College, and through his friendships with many well-known musicians, he came to be a frequent and warmly welcomed visitor at the R.C.M. No Union "At Home" seemed complete without Dr. and Mrs. Saleeby in the audience, and the same can be said of the concerts. His love of music was such that Shakespeare would have declared him a man to be trusted instantly. The Memorial number of "Sunlight" contains great tributes to his medical career, to his "life lived for posterity and his crusade against all that limited and spoiled the happiness and welfare of the race." Among the appreciations written of him as a lover of music are charming ones by Sir Adrian Boult and Squadron Leader Keith Falkner. Collegians will be interested to know that the bookcase which belonged to Dr. Saleeby has been presented to the College by Mrs. Saleeby and stands in Room 45.



Dr. R. Vaughan Williams is the Hon. President and Mr. Arthur Bliss the Hon. Vice-President of the Committee for the Promotion of New Music, under the auspices of the Arrangers', Composers' and Copyists' Section (Musicians' Union). Among the Committee members are Barbara Banner, Benjamin Britten, Howard Ferguson, Arnold Goldsborough, John Ireland, Leonard Isaacs, Dr. Gordon Jacob, Constant Lambert, Muir Mathieson, Dr. Sydney Northcote and Michael Tippett.

### LONDON

**ROYAL PHILHARMONIC SOCIETY.** The one hundred and thirty-second season began with a concert on October 9 at the Royal Albert Hall, when Vaughan Williams's "Five Variants on Dives and Lazarus" were played; Sir Adrian Boult conducted the second concert on November 6; and on December 4 Vaughan Williams's new symphony in D was given its third performance.

The LONDON PHILHARMONIC ORCHESTRA began its concerts at the Adelphi Theatre on October 3 with a programme which included Vaughan Williams's Symphony in D. On October 10 Sir Adrian Boult conducted the Orchestra in a concert for the Aid to China Fund. On October 17 Britten's "Matinées Musicales" were played and Cyril Smith played a concerto.

**ROYAL CHORAL SOCIETY.** "The Canterbury Pilgrims," by Dyson, was given at this Society's concert at the Royal Albert Hall on October 2, conducted by the composer. On November 13 Dr. Malcolm Sargent conducted "Belshazzar's Feast" and Albert Sammons played Elgar's violin concerto.

**LONDON SYMPHONY ORCHESTRA** (Royal Albert Hall or Cambridge Theatre). George Weldon conducted on August 8 and October 20. Richard Austin conducted on August 26, when Vaughan Williams's Variations on a theme of Tallis were played. On September 21, during a week's Festival of Russian Music, Cyril Smith played, and again on November 28; Kendall Taylor played on October 17. Gordon Jacob's Byrd Suite and Butterworth's "A Shropshire Lad" were played on October 31. Irene Kohler played on November 7, and on November 20 Janet Howe sang in the concert at the Royal Albert Hall for the Sea Cadet Corps.

**NATIONAL SYMPHONY ORCHESTRA.** On August 25 the orchestra played at a concert in the Royal Albert Hall in aid of the Newspaper Press Fund, Dr. Sargent being one of the conductors. He also conducted Beethoven's Ninth Symphony on October 17, when Janet Howe and Parry Jones were among the soloists. On November 21 Sydney Beer conducted a performance of Butterworth's "A Shropshire Lad" at the Orpheum, Golders Green.

**LONDON WOMEN'S STRING ORCHESTRA.** At the concert on September 11 the first performance was given of Rutland Boughton's oboe concerto, Léon Goossens being the soloist.

**BOYD NEEL ORCHESTRA.** Kathleen Long played with this orchestra on October 5 at Wigmore Hall. The programme included Britten's "Les Illuminations" and Frank Bridge's arrangement of "Sir Roger de Coverley." Britten conducted his own work.

**GERALD COOPER CONCERTS.** At the concert given on August 7 Tippett's cantata "Boyhood's End," for tenor voice and piano, was performed for the first time, the piano part being played by Benjamin Britten. On August 21 Butterworth's "A Shropshire Lad" was sung and Tippett's 2nd string quartet was played by the Zorian String Quartet, the 2nd viola required for another work in the programme being played by Anatole

**MINES.** On October 31 a Bach programme was given, the players including Natalie James (oboe) and Victor Watson (double bass). On November 8 Maria Donska played.

**BOOSEY AND HAWKES CONCERTS.** On September 22 the artists were Frank Merrick and the Hirsch Quartet (J. Forbes-Phillips, cello). Britten's Serenade for tenor voice, horn and strings had its first performance on October 15, and Ireland's pianoforte trio in E was played on November 10 by the Kendall Taylor Trio.

**THE SOCIETY OF WOMEN MUSICIANS.** On October 30 Margaret Bissett, accompanied by Joan Coombs, gave a recital of some of Schubert's less familiar songs. The programme also included a sonata by Herbert Sumsion for piano and cello, in which Frank Merrick played. On November 20 Mabel Ritchie gave a recital which included songs by Vaughan Williams and Britten. Grace Shearer accompanied.

**MORLEY COLLEGE.** On September 18 Purcell's "In Nomine" was given, Freda Dinn playing viola. On October 14 Franz Reizenstein was the pianist and the Morley College Choir sang, conducted by Michael Tippett. On October 30 and 31 a meeting of Recorder players was held, directed by Imogen Holst. Freda Dinn and Michael Tippett also took part, either as composers or performers. Tippett's 2nd string quartet was played on November 13, and Vaughan Williams's "On Wenlock Edge," Benjamin Britten being the pianist. On November 17 the Morley College Choir, conducted by Michael Tippett, sang part songs by Tippett and Anthony Hopkins. Each composer conducted his own works.

**CONCERTS OF FRENCH MUSIC.** Among the artists taking part in these concerts were Kathleen Long, James Whitehead and Kendall Taylor.

**COMMITTEE FOR THE PROMOTION OF NEW MUSIC.** This organisation held its First Experimental Rehearsal (in association with C.E.M.A.) on October 1, with the London Philharmonic Orchestra, at the Royal Albert Hall. Among the works played were Four Fugues on British subjects (English, Scottish, Irish, Welsh) by Jeffrey Mark, conducted by Michael Tippett.

Two concerts were given by the Committee for the Promotion of New Music, on October 25 and November 22. At the first of these Pamela Harrison's string quartet and John Greenwood's piano quintet were played by the Hirsch Quartet, Leonard Isaacs joining the players in the latter work. On November 22 the programme consisted of the following works: "Flax and Charlock," by Ruth Gipps; sonatina for two horns by Norman Del Mar and a sonata for piano and cello by Herbert Sumsion. The players included Marion Brough (cor anglais), Leonard Salzedo (viola), Norman Del Mar (horn), Audrey Piggott (cello), and Dorothea Aspinall (piano).

**LONDON WELFARE CONCERTS.** These concerts, under the direction of Captain Graham Carritt, finished on November 4. Captain Carritt now holds the post of Musical Advisor to London District Army under E.N.S.A. at Drury Lane. In addition to arranging and directing concerts, chiefly on chamber music lines, he arranges and gives lecture-recitals and gramophone talks.

On November 17 Sir Adrian Boult, with the B.B.C. Symphony Orchestra, gave the first performance in England of Stravinski's new symphony written for the Chicago Orchestra.

**SOUTHWARK CATHEDRAL.** A special choir and orchestra, under Dr. E. T. Cook, sang "Messiah" on October 16 and Brahms's Requiem on November 6. Dr. Thornton Lofthouse played the harpsichord in the former work.



**NATIONAL GALLERY CONCERTS.** These concerts continued throughout the autumn. On August 2 Kendall Taylor played, and on August 7 Tovey's *Air with variations* was played by the Menges Quartet, who also played on September 20 and October 8. Kathleen Long joined Eda Kersey in Mozart programmes on August 5 and 26, September 14 and 29, and October 21. Maria Donska gave recitals on August 9 and November 15; Joan Taylor sang songs by Parry, and Ireland's cello sonata was played, on August 10. On August 11 the Philharmonic Flute Trio (Mallicent Silver, piano; John Francis, flute) were the performers. On August 17 and September 6 the Blech Quartet played (James Whitehead, cello), and on August 12 and November 4 the Hirsch Quartet (James Forbes-Phillips, cello). The Stratton Quartet (Irene Richards, 2nd violin) were the artists on September 1 and November 8; Kendall Taylor played on August 16; and on August 19 Howard Ferguson's piano sonata in F minor was played. Antony Hopkins (piano) played on September 3, and Vaughan Williams's "She's like the swallow" was sung in a programme of folk songs of many lands on September 7. On September 9 Vera Parker-Crook accompanied a programme of Schubert's songs, and on September 16 Howard Ferguson accompanied a recital given by Astra Desmond. In a performance of an arrangement for strings of "The Art of Fugue" on September 17, James Whitehead and James Forbes-Phillips were the cellists; Natalie James (oboe) joined the Ebsworth Quartet in a concert on September 23 and again on October 22. On September 24 Phyllis Sellick played Tippett's piano sonata; the Rosé Quartet (Ernest Tomlinson, viola) played on September 28. On October 7 Tippett's "Boyhood's End" and folk songs arranged by Britten were performed, Britten being the pianist. October 13 saw the beginning of the fifth year of these concerts, and Dame Myra Hess played concertos with the New London Orchestra. Howard Ferguson took part in a Brahms programme on October 20. Songs by Parry were included in a programme on October 25; on October 26 Olive Groves and George Baker sang a Gilbert and Sullivan programme; on October 29 May Harrison played sonatas, and on November 2 John Francis (flute) played with the Dartington Hall String Trio. Howard Ferguson's Partita for two pianos was played on November 5. On November 11 the Morley College Choir, conducted by Michael Tippett, sang two unaccompanied part songs composed by their conductor and three "Songs from Cyprus" by Antony Hopkins. Joan Taylor sang on November 12; Howard Ferguson played in duets for two pianos on November 17. Folk songs arranged by Vaughan Williams and Charles Wood were sung by Jean Sterling Mackinlay on November 19, and on November 25 Margaret Eliot (oboe) joined the Ebsworth Quartet in a programme of chamber music.

**ROYAL EXCHANGE CITY LUNCH-TIME CONCERTS.** These concerts were held regularly during August, September and October. On August 10 and again on September 3 the players were the Hirsch String Quartet (James Whitehead, cello); Kendall-Taylor played a Beethoven programme on August 12. The National Fire Service String Quartet played on August 18 (see detailed mention of this Quartet in "Miscellaneous" items). On August 20 Eric Gritton was the accompanist. Olive Groves and George Baker gave an informal Gilbert and Sullivan programme on August 24. Antony Hopkins played the spinet in a concert of music for old instruments on September 1. Britten's Simple Symphony was played by the Boyd Neel Orchestra on September 6; on September 7 the Musette and Children's Dance from Vaughan Williams's Suite for viola were played. On September 15 John Ireland played with Tert's a suite of his own for cello, here arranged for viola, and also three of his piano solos—"London Reach," "Ragamuffin," and "The holy boy." Eileen McCarthy (cello) played on September 17, and Irene Kohler on September 20 played

Siciliano and Scherzo by Benjamin. On September 21 Parry Jones sang songs by Ireland and Moeran, and Maria Donska played a Beethoven programme on September 23. Leonard Isaacs (piano) played in a piano and viola programme on September 24. May, Beatrice and Margaret Harrison played a Delius programme on September 28; Colin Horsley played on September 29. On October 1 the Menges Quartet played; the Stratton Quartet (Irene Richards, 2nd violin) were the artists on October 6; on October 8 Kathleen Long played with Eda Kersey. Phyllis Sellick and Cyril Smith played duets for two pianos on October 11, and the series of concerts ended on October 19, when the Hirsch Quartet played in Vaughan Williams's "On Wenlock Edge."

Four Czecho-Slovak Concerts have been given in Wigmore Hall. On September 24 and October 22 the Long-Kersey-Whitehead Trio played, and on November 3 the Blech Quartet with the London Wind Players.

GOLDSMITHS' CHORAL UNION. Bach's B minor Mass was sung at the Royal Albert Hall, Roderick Lloyd being one of the soloists. Dr. Loft-house played the continuo part, and Arnold Greir was at the organ.

TEMPLE MUSIC (Dr. Thalben-Ball, Organist and Director of the Choir). A Temple service was held at St. Dunstan's, Fleet Street, on December 19, and on January 2 carols were sung in the ruined Temple Round Church. A Christmas concert was given in the Niblett Hall, King's Bench Walk, on December 11.

LONDON PHILHARMONIC ARTS CLUB. On November 11 Scott Goddard gave a talk, with illustrations, on Beethoven's Fourth Symphony. On November 18 Howard Ferguson, with his music, was the subject of a talk by Denis Matthews; his sonata in F minor and a recording of his octet were given as illustrations. On November 30 Vaughan Williams's Coronation Te Deum for choir, orchestra and organ and his Symphony in F minor were given on gramophone records.

### MISCELLANEOUS

Maurice Vinden was at the organ in a concert given in St. Dunstan's Church by the Blackfriars Singers on October 10 in aid of the fund for rebuilding the tower.

E.N.S.A. CONCERTS. On September 12, in the Royal Albert Hall, a concert was given in aid of King George's Fund for Sailors. A first performance of Constant Lambert's "Merchant Seamen" suite was conducted by the composer, Dennis Noble was one of the singers, and Dr. Thalben-Ball was at the organ. On September 19, in a R.A.F. Theatre in Wales, a concert was given by the B.B.C. Orchestra, conducted by Sir Adrian Boult, at which Constant Lambert's "Aubade héroïque," dedicated to Dr. Vaughan Williams, was performed for the first time.

Mr. Frank Merrick gave a Beethoven recital with Kathleen Moorhouse at Cambridge on August 12, and on August 13 a sonata recital with the same 'cellist in St. Michael's Church, Chiswick. On September 22 he played at the Boosey and Hawkes concert, Wigmore Hall, in the first performance in England of Gunnar de Frumerie's piano quartet. He gave a solo recital at Salisbury on September 26, and on October 2 and 30 played sonatas with Kathleen Moorhouse at Harrow School and the Society of Women Musicians respectively. On November 8 he played Beethoven's C minor piano concerto with the L.P.O. at Birmingham; and Beethoven's E flat concerto with the same orchestra on November 10 at the Civic Hall, Wolverhampton, and at de Montfort Hall, Leicester, on November 11. Other engagements included Eton College, November 20; Maidstone Grammar School (in piano quartets), November 22; Leicester Art Gallery, November 25; and the lunch-time concert, Crane Hall, Liverpool, on December 1.



A Suite of Songs, "Joan of Arc," by Armstrong Gibbs, had its first London performance on September 7, sung by Patricia Davies, and Moeran's Theme and Variations were played.

Kathleen Long gave a recital on September 19 in St. Michael's Church, Chiswick.

Kathleen Cooper played a new concerto for piano by Dr. Percy Young with the London Women's String Orchestra at the Victoria Hall, Hanley, on November 22. She was one of the artists with Hilda Fachiri at Epsom College on November 25, and did a C.E.M.A. tour with Rose Morse of the Y.M.C.A. in the Surrey area, when lecture-recitals in the afternoon were followed by evening concerts, in which latter Helen Just also took part. Kathleen Cooper was one of the organisers of concerts of British music at the Society of Women Musicians in the summer.

Moeran's sonata for violin and piano was played at Wigmore Hall on October 4 at a concert in which Henry Bronkhurst was the accompanist.

On October 9 Antony Hopkins took part in a concert in aid of the fund for rebuilding St. Columba's Church of Scotland. On the same date Janet Hamilton Smith sang in a performance of "Elijah" given by the Archway Choral Society.

Recitals were given on October 12 by Ruth Dyson and Margery Few. Twelve Preludes by J. Somers Cox were given their first performance by Ruth Dyson, and Bliss's "Masks" was played by Margery Few. Both recitals were at Wigmore Hall.

Ruth Chapman's Nocturne was played on October 12 at a concert given by the Modern Symphony Orchestra. She was also the pianist at this concert.

Antony Hopkins and Audrey Piggott took part in concerts on October 23 and 27, respectively, at the Mill Hill Music Club.

Vaughan Williams's "Flos Campi" was given on November 13 by the Harrow Philharmonic Society.

Ireland's violin sonata in A minor was played at Wigmore Hall on November 6; and on the same date Ruth Dyson (piano) and Edith Lake (cello) played in Howells's A minor quartet.

OLD MUSIC WITH OLD INSTRUMENTS. On November 13 Edith Lake and Ruth Dyson played cello and piano sonatas and solos.

On November 20 Blanche Allen, at her recital at Wigmore Hall, sang songs by Parry, Armstrong Gibbs and Bliss.

Veronica Mansfield sang songs by Stanford and Armstrong Gibbs at her recital in St. Michael's Church, Chiswick, on November 21.

Dr. William Leonard Reed (piano), who is a member of the National Fire Service Brigade, besides playing with the Service string quartet at a Royal Exchange concert, is arranging concerts for the Service for part of the London regions. Other Collegian members of the Quartet are Willem de Mont and William Hudson.

### PUBLIC SCHOOLS MUSIC

CLIFTON COLLEGE (Bude) (Dr. G. A. Fox). A concert was given by the Jacques Orchestra. House competitions were judged by Dr. R. O. Beachcroft.

EPSOM COLLEGE (Mr. R. Jevons). Dyson's "The Seekers," with orchestral accompaniment, was sung by the Choral and Orchestral Society.

ETON COLLEGE (Dr. Henry G. Ley). The musical events during last half included a concert by the L.S.O. conducted by Dr. Malcolm Sargent; a

concert by the Boyd Neel String Orchestra ; a violin and piano recital by Henry Holst and Frank Merrick ; and the school concert, the programme of which included the song " Ride straight " from " Tantivy Towers," by Dunhill (conducted by the composer), and the unison song " The new Commonwealth," by Vaughan Williams. Among carols sung in College Chapel was a setting by Vaughan Williams of words by Whittier.

OUNDLÉ SCHOOL (Mr. J. A. Tatam). A viola lecture-recital was given by Squadron Leader Bernard Shore. House competitions were judged by Dr. W. K. Stanton.

TONBRIDGE SCHOOL (Dr. A. W. Bunney). Three of Stanford's Songs of the Fleet were sung at an informal concert.

TRENT COLLEGE (Mr. F. Bellringer). Stanford's " Last Post " was given at the school concert.

### THE PROVINCES

ALTON. The " Jane Austin " Society, of which Miss Beatrix Darnell is a founder and hon. treasurer, held a meeting in October. Scenes from Jane Austin's novels were acted, and the incidental music was selected by Miss Darnell.

BATH. The Bath Chamber Music Club played Howells's Rhapsody quintet on October 10.

BERKHAMSTED. Parry's " Blest pair of sirens " was recently sung by the Chesham united choirs at concerts in the parish church, Amersham, and at Berkhamsted.

BIRMINGHAM. The City Orchestra, of which George Weldon has been appointed conductor, played Ireland's London Overture on June 4. A memorial concert to Leslie Heward on June 11 was conducted by Sir Adrian Boult ; Professor Hely-Hutchinson played on June 18. On July 9 Sir Adrian Boult conducted Butterworth's " A Shropshire Lad." The City of Birmingham Choir, on April 29 and May 2, gave performances of " Messiah," with Janet Howes, Parry Jones and William Parsons as soloists, and on May 16 of Parry's " Blest pair of sirens." Dr. Malcolm Sargent conducted the Liverpool Philharmonic Orchestra in two concerts on May 12 and 19, and the Rosé Quartet (Ernest Tomlinson, viola) gave a concert in the Botanical Gardens, Edgbaston. The Jacques Orchestra gave a concert on September 30 in which Britten's " Les Illuminations " was included. Professor Hely-Hutchinson gave a piano recital on October 7 at the first of the University Music Society's midday concerts.

BARNSTAPLE. On November 22 Irene Kohler and Margaret McArthur gave a recital in the British Restaurant Hall. Benjamin's " Scherzino " was among the piano solos, and songs included examples by Dunhill, Armstrong Gibbs and Ireland.

BOURNEMOUTH. Sir Adrian Boult conducted one of the two concerts given on May 22 to celebrate the 50th anniversary of the formation of the Municipal Orchestra.

BRISTOL. Vaughan Williams's " Sea Symphony " was performed on October 16 by the combined forces of the Bristol Philharmonic Choir and the Choral Society.

BURTON. Britten's " Les Illuminations " was given at a C.E.M.A. concert by the Jacques Orchestra.

CHALFONT ST. GILES. Whitlock's " Sing praise to God " was sung at a festival of Chalfont and district C.E.M.S. on August 28, singers from ten choirs taking part. Joan Chissell gave a series of twelve lectures called " A hundred years of music—1840-1940," under the auspices of the Oxon, Bucks and Berks W.E.A.



CHELMSFORD. In the cathedral on June 26 five choirs of the Essex Musical Association gave a concert conducted by Dr. Reginald Jacques. Among the soloists were John Francis (flute) and Donald Munro (baritone).

CHESHAM. Parry's "Blest pair of sirens" was performed by a choir and orchestra of 90 in the Methodist Church on May 13.

COLWYN BAY. Dr. Armstrong Gibbs's work for women's voices, "Before daybreak," was performed on May 8 by the Colwyn Bay Ladies' Choir.

COVENTRY. Margaret Bissett and Harry Stubbs made a C.E.M.A. tour of the factories in Coventry.

EDINBURGH. The first of the new series of Reid concerts was given on October 17, among the works played being Ireland's Epic March. A new sonata for viola and piano by Betty Balfour was given its first performance on October 13 at the National Gallery lunch-hour concert, the composer being the pianist. On August 27 she took part in a factory concert with Horace Fellowes and Philip Malcolm, and on November 22 she gave a piano recital in St. George's Tron Parish Church, Glasgow (lunch-hour concert), when three of her own pieces were included in the programme.

GLASGOW. Britten's "Simple Symphony" was played by the Glasgow String Orchestra on October 14, and on October 15 the Scottish Trio played Ireland's piano trio.

GLOUCESTER. Joy Boughton was the oboe soloist at a recital given by Herbert Sumsion on July 28.

GUILDFORD. Dr. Vaughan Williams and Mr. Claud Powell conducted the Guildford Symphony Orchestra on November 27, when the famous "Wasps" Suite was included in the programme.

HANLEY. Britten's "Simple Symphony" was played by the Newcastle-under-Lyme String Orchestra. On July 11 Dr. Malcolm Sargent conducted a concert at the Victoria Hall, and on October 28 the Jacques Orchestra played Holst's Fugal Concerto, with two solo violins.

HASLEMERE. On November 27 Leyland White was one of the soloists in a performance of Bach's Christmas Oratorio by the Haslemere Musical Society conducted by Anthony Bernard.

HUDDERSFIELD. Moeran's choral suite, "Phyllis and Corydon," was sung by the Glee and Madrigal Society under Leslie Woodgate at the last concert of this season. On October 17 the Choral Society with the Hallé Orchestra under Dr. Malcolm Sargent gave Vaughan Williams's "Sea Symphony" and "Dona nobis pacem." Ruth Naylor was the soprano soloist.

KIDDERMINSTER. Holst's Two Psalms were sung by the Kidderminster Choral Society.

LEAMINGTON. Barbara Hill played Bach's D minor concerto and Stanley Riley sang at a concert given by the Bach Choir and Orchestra.

LEEK. At a concert given here by the Newcastle String Orchestra Kathleen Long played, and Britten's "Simple Symphony" was performed.

LEICESTER. Britten's Te Deum and Charles Wood's "'Tis the day" were sung in the Cathedral on October 30, and organ solos by Bach were played by Dr. Harold Darke.

LOUGHBOROUGH. Mrs. Onley (Irene Crowther) and her husband (F/Lt. F. Onley) gave a violin and piano recital on October 22.

MANCHESTER. The Hallé Orchestra on October 3 played Vaughan Williams's "Five Variants on Dives and Lazarus"; on October 10 Gordon Jacobs's Byrd Suite was performed, and Colin Horsley played Brahms's first piano concerto.

**MINEHEAD.** Trefor Jones sang in a concert of Bach's music on May 18 conducted by W. J. Amherst.

**NOTTINGHAM.** Cyril Smith played with the Nottingham Symphony Orchestra on October 9.

**OXFORD.** Dr. Thomas Armstrong conducted the Bach Choir and Orchestral Society in a performance of Beethoven's Mass in D at the Sheldonian. On October 24 a concert of British and Norwegian music in aid of the King of Norway's Fund for relief in Norway was given in the Sheldonian by May and Beatrice Harrison, with Eric Gritton as accompanist. Joan Chissell, who is lecturing for the Oxford University Delegacy for Extra Mural Studies, began two courses of 24 each in the autumn, which will continue until April. Their title is "Music of our Time," and they are at Oxford and Bletchley respectively.

**READING.** Dyson's "Three Songs of Courage" and motets by Parry, Stanford and W. H. Harris were sung at a concert in Trinity Congregational Church, Reading, by the Reading Madrigal Society.

**ROCHESTER.** Parry's "Blest pair of sirens" and his Suite for strings were performed at a concert given by the Rochester Choral Society on October 16. Arrangements for strings by Antony Collins of works by Byrd, Hook and Battishill were also played.

**SHEFFIELD.** A quartet by H. C. L. Stocks for oboe, horn, bassoon and piano was played at a concert on May 1.

**WINCHESTER.** Dr. Harold Rhodes conducted the annual festival of the Winchester Diocesan Association on July 3. Twenty-two choirs, numbering nearly 400 voices, joined the Cathedral choir in singing Evensong. The anthems included Parry's "Crossing the Bar" and Stanford's "St. Patrick's breastplate." Holst's "Turn back, O man" was sung at a recital in St. John's Church given by the organist and choir of St. Swithun's School.

#### ABROAD

**AMERICA.** In October the Philadelphia Orchestra (no longer conducted by Stokowski, but by Eugene Ormandy) gave an all-English concert in tribute to Britain. Among the works played was Vaughan Williams's "Concerto Accademico" for violin. On October 31, at a "Pop" concert by the Philadelphia Orchestra, Alec Templeton, pianist, was heard in his Improvisations and Impressions, Reharmonised Moment Musicales, "Eugene's Off Again," etc.

**SWEDEN.** Dr. Malcolm Sargent paid a second visit to Sweden, where he conducted works by Vaughan Williams (Symphony in D) and Goossens (Symphony No. 1) and two special opera performances in the State Opera House.

**MIDDLE EAST.** A string quartet and an oboe quintet by Bliss were played by the Fenyves Quartet at a festival held in the Middle East. His "Music for Strings" has been played by the Palestine Orchestra. The string quartet is to be performed also at Haifa and Tel Aviv.

#### GRAMOPHONE RECORDS

**H.M.V.** Concerto for piano and orchestra by Bliss, played by Solomon with the Liverpool Philharmonic Orchestra under Sir Adrian Boult (C. 3348-52). Valse des Fleurs from "Casse-Noisette," by Tschaikovsky, played by the Philadelphia Orchestra under Stokowski (D.B. 2542). "A Wand'ring Minstrel I" (Mikado) and "Take a Pair of Sparkling Eyes" (Gondoliers), sung by Webster Booth with the Hallé Orchestra under Leslie Heward (C. 3261). Handel in the Strand; Mock Morris (Grainger), by the New Light Orchestra under Dr. Malcolm Sargent (C. 2002). "Peter Pan,"



selected scenes including George Baler (B. 9117-19). Nursery Rhymes—First Series with Stuart Robertson (B.D. 622-24).

DECCA. String Quartet by Bliss, played by the Griller String Quartet.

COLUMBIA. Four pieces for the piano by John Field, transcribed by Hamilton Harty, played by the Liverpool Philharmonic Orchestra under Dr. Malcolm Sargent.

### BIRTHS

YELLON. In March, 1943, to Mr. and Mrs. Yellon (Alice Aronowitz), a son (Malcolm Harvey). (Corrected notice.)

HOWES. On October 23, 1943, to Mr. and Mrs. Frank Howes, a daughter (Lucy Fenella).

### MARRIAGES

BAILEY—LANE. On September 18, 1943, at St. Michael's, Cornhill, Ernest James, younger son of Mr. and Mrs. W. H. Bailey, to Joan Irene, only daughter of Mr. and Mrs. C. J. Lane, of Wandsworth, S.W.

MACARTHUR—PAYTON. On August 14, 1943, in London, Lieut. David Wilson MacArthur, R.N.V.R., to Joan Payton, of Durban, South Africa.

## OBITUARY

### CLAUDE AVELING

DECEMBER 28TH, 1943

It was my privilege to write for this Magazine an appreciation of Claude Aveling when he gave up his post as Registrar of the R.C.M. in 1935. It is now my sadder privilege to write his obituary. He died at Rochester peacefully and painlessly at the age of 74, having served the College for 41 years, as secretary to Sir George Grove (our first Director), as assistant Registrar and finally as Registrar. To the present generation of College students he can be no more than a name, but to many of us he leaves the memory of a very dear friend.

In the nature of things we know less about the acts and gifts of our working officials—those who implement the plans of the Director and his Board of Professors—than about our Directors and Professors themselves. These are primarily musicians and within our comprehension. We could all respond to the fervour of that fiery apostle of music Sir George Grove. We understood it. We could all feel the nobility of purpose, the dignity of outlook, the depth and range of mind that actuated all that great man Sir Hubert Parry did. (I wish, by the way, Aveling had felt fired to be a sort of Boswell with Parry as his theme. What a picture of a great personality could have been revealed for the delectation of future generations!) But we cannot realise so easily, in fact, I think we hardly pay tribute at all to the immense, careful, intelligent thought and labour that had to be expended before a smoothly working implementation of the College curriculum could be organised and established. When one thinks of it, the task was very complex: all those lessons, classes, concerts, orchestral rehearsals, operatic performances; all those professors, most of them busy men whose hours were inelastic; all those rooms to be ready for Professor A to vacate so that Professor B might enter; all the financial complications attention to which was for many years included in the Registrar's duties; the library, the kitchens, all, to start with, hampered by very inadequate premises. All this had to be organised, supervised and kept in good order by the appointed man of business, the Registrar.

Luckily for the College the right man was there at the beginning in the person of Mr. George Watson. Burly in appearance, downright in speech, far from conforming to the University type which later so greatly affected the College, not musical, not, I should think, caring much for music, it was he who worked out ways and means and left to his successors an established routine which needed occasional amplification or modification, but which on the whole ran efficiently.

After Watson came Mr. Frank Pownall, dignified, affable, urbane, interested in the artistic as well as the business side of College affairs, a fitting complement to Parry, with whom he worked with Aveling as his assistant. It was during this régime that the College acquired that individual quality which has since remained with it—a quality difficult to define, compounded of a correct assessment of musical values, a corporate sense of working together for a worthy end, a hatred of sensationalism, assertiveness and meretriciousness, and much besides. Vague as it seems when put into words, it was, and is, as I believe, the College's most precious possession, its greatest glory.

After Pownall came Aveling—unassuming, unimposing, rather shadowy, quaint, gifted, entirely lovable Aveling! Mr. Claude Lindsay Clifford Aveling, to give him his full title. His two predecessors had each possessed a noticeable presence; Watson's rather broad and burly, Pownall's stately and well poised. But there was nothing majestic or authoritative in Aveling's appearance. He could have passed unnoticed through a hundred crowds, a slender figure with a gentle, unrevealing face. His qualities, however, were remarkable. Of all those who have come and gone in the long panorama of College officials, professors and students I have known, Aveling stands out in my memory as one of the most endearing. An old Westminster boy, an exhibitor of Christ Church, Oxford, his upbringing and his predilections made him just the man automatically to absorb that aforementioned College spirit, born of Parry and learnt, as it were, at his feet. Its maintenance became, I think, the guiding principle of his official life.

Until the end of the 1914-1918 war (before, in other words, the College suddenly tripled the number of its students) life within its walls was in comparison leisurely. There was time to do something more than fulfil one's obligations. It was probably the hey-day of Aveling's life. He found no difficulty in the adequate performance of his official duties; he was quietly happy in his surroundings; he had leisure for the use of his natural abilities in other and equally fruitful ways. One of these ways was in the practice of that very elusive, difficult, thankless art, translation, of which he was a real master, perhaps the best of his epoch. A list of what he did in this direction can be found in the R.C.M. Magazine issued subsequently to his retirement. Its bulk and range are there manifest; its merit has never been properly appraised. He had a very happy turn of phrase, a quick perception of meaning, and a just sense of how much one may dare to reveal meaning by the use of a corresponding idiom rather than by slavish literalism. His work would repay study and, at its best, serve as a model.

But it was as a wise, shrewd, pleasant companion in a College of pleasant companions that his personal gifts and graces found their outlet. He fitted in. He was something more than easily approachable, something more than courteous. He was endowed with the very spirit of friendliness—the sort of friendliness that feels no strain in its expression, but is natural, instinctive. He accepted all and sundry unquestioningly as willing colleagues in the upholding of the now well established College spirit of co-operative loyalty. The fostering and development of that spirit was appreciably due to his example. He was always glad to see you. He was always ready to help you. Of course he had at his fingers' ends all the complex rules that governed College matters, but he



had also a fund of general knowledge, somewhat erratic in type, reflecting his tastes and predilections. When you got him talking (no difficult feat) this would come out and give a further glimpse into his character and attainments. He had no affectations. He kept till the end of his career the simple, honest outlook of the best kind of schoolboy. Honest, loyal, equable, I never saw him lose his temper, I never heard him say a word against the College, I never knew him to dissimulate. He liked things to go smoothly. He did not like his daily routine to be disturbed. But in the later days, after 1918, when concerts and all sorts of public functions multiplied, he gave up many, many hours of what he might justly have regarded as his leisure in order to attend those functions, thus keeping alive and making apparent his conception of the corporate duties of all workers in this College: thus achieving what, I think, was always his unexpressed purpose, to help things along—not merely official things, but pleasant, companionable things. I wish I could do him justice. He had personality. Calmly unassertive, he yet had dignity and a remarkable readiness of speech. You could never "score off" Aveling. Nor, more important, could you ever deflect him from a course he had decided upon. He was gifted with the kind of nature that can unhesitatingly tell right from wrong, good taste from bad, what may be said and what not. A rare, in some ways unique type. One the College may be proud to have harboured.

I have dwelt at length on his personality as it appeared to me, partly because the events of his life can be summarised in a few lines, partly because that is the way I knew him—as a friend. Of his official life I know but little—there was, perhaps, but little to know about it that could be of any interest to others. I know, in common with others, that he was a brilliant public speaker, but I never had the good fortune to hear him. I know he was a source of strength in the affairs of the R.C.M. Union, but that was outside my orbit. I know that he was at times the author, at times the supervisor of those hilarious "rags" with which the annual Union "At Home" generally concluded; that it was his unerring good taste and judgment which kept their audacity within bounds without cramping their fun; and I know, finally, that when he retired he went into that domestic life which, snatched away from work as so much of it had to be, always meant to him his chief happiness. I never saw him again after his retirement, but I hear that he was very happy chatting over old times and worshipping his two grandchildren. He had no painful illness. He got gradually more feeble and ultimately passed quietly away—a gentle end to a gentle, lovable man.

He leaves a widow, who in her husband's day was often of great help to the College, and a daughter, Elisabeth, a distinguished past student and scholar.

S. P. WADDINGTON.

### EVELYN GERTRUDE BUCHANAN

AUGUST 26TH, 1943

Mrs. Buchanan was widely known in South Africa as a fine pianist and a charming leader of society. But Collegians like to recall her also as the Gertrude King of old days, who won an open scholarship at the R.C.M., was a pupil of Franklin Taylor, and won the Challen Gold Medal. Gifted and sensitive, she was a musician to her finger tips. After leaving College she went abroad and studied under Jędrliczka, who had been a pupil of Rubinstein and Tschaiikowsky, and made her début on the Continent with marked success. Later South Africa became her home. She married Mr. Alexander Buchanan in 1904. Their beautiful house in Durban was full of treasures, and it was there they entertained the Prince of Wales in 1925. For a short time she was head music teacher at the Durban Girls' College. It was as a solo player, however, that she became

distinguished throughout South Africa. She made a number of national tours, did a great deal of broadcasting, and "her many notable performances with the Durban Municipal Orchestra are vividly remembered"—as one of the newspapers there said. She passed away on August 26th.

### EDITH ROWLAND

SEPTEMBER 13TH, 1943

Edith Rowland, L.R.A.M., A.R.C.M., who died suddenly at her home, Ramsbury, Cranleigh, Surrey, on September 13th, 1943, in her seventy-second year, was a well-known teacher of the pianoforte and for many years on the staff of the Sheffield and Clapham High Schools of the Girls' Public Day School Trust, Ltd.

As a former pupil and colleague of Miss Rowland, I would like to express my deep appreciation of her sympathetic personality, which gave to all who came in contact with her a real love of music in its widest sense. In addition to her work in the teaching profession, Miss Rowland was also a composer of no small merit—chiefly works for string orchestra and for the pianoforte, and she also found time for considerable interesting research, especially among the music of the lesser known composers of the Stuart Period.

Those of her pupils who took up the study of music professionally found that the quality of her musicianship and the inspiration of her teaching had given them a real and living foundation upon which to base their further studies. Those who remained in contact with her in later life found a constant source of strength in the keen enthusiasm and lively interest in all musical development which she held until the end of her life.

G. I. H.

### MRS. REGINALD McKENNA

NOVEMBER 1ST, 1943

Mrs. McKenna is mourned by all who knew her, and her loss is a grievous one. An appreciation of her by Sir Hugh Allen will appear in the next number of the Magazine; he has been prevented by illness from completing it in time for this issue.

## REVIEWS

### MUSIC

SUITE IN F FOR SMALL ORCHESTRA. By Gordon Jacob. Joseph Williams. Full score 15/-.

One is tempted on observing the words "for small orchestra" attached to the title to go to this score for a lesson in orchestration, and, so to speak, to overlook the music, to study the clothes rather than the wearer of them. And certainly if you want to find out how to get the effect of a full brass chorus (only less turgid) out of a couple of horns, two trumpets and one trombone, you can learn from the Overture and the March which respectively begin and end this taking suite of four pieces. "Taking" is the word for it. A single horn extends a hand and you are button-holed by a breezy Handelian sort of salutation from the wood-wind. "Hullo, here 's F major again," you are beginning to say, when an open chord of D minor underneath puts a touch of asperity upon that amiable key. So now you know what to expect—that bitter-sweet astringency which you generally find in Jacob's work, as you do in that of Holst, Purcell and Weelkes. An air in B flat is suave as a slow movement should be, but it is eventful and economical. Economy means to be sparing, as here in the orchestration, but it also means to be resourceful, as here in the substance of the music. A Gavotte and Musette are conspicuous for ingenuity. The March gives rein to the exuberance which



has up to this point been unnecessary in a suite that can say a good deal in a short space (less than a quarter of an hour) and say it pointedly and tersely. The high spirits, when they do come, are doubly effective for the composer's instinctive restraint in the first three movements.

F. H.

**CONCERTO FOR VIOLIN AND ORCHESTRA.** By E. J. Moeran. Piano score. Novello and Co., Ltd. 10/6.

Now that Moeran's concerto is available in Novello's admirable edition, study of the music confirms the impression, gained from the earliest performances, that it is a beautiful and unusual work—beautiful with the iridescent, haunting loveliness of a Yeats poem or a tale by Lord Dunsany, and unusual because with Ireland (and this concerto is Irish all through) the only thing certain is the unexpected. Neither in order or character do the three movements follow convention. In the first movement the cadenza comes near the beginning; the second movement is a brilliant Rondo on an immensely rhythmic jig tune; and instead of a fast finale there is a Lento which by its loveliness lures the hearer into fairyland and leaves him there. The accompaniment is scored for an orchestra full enough to include the poetic tone colours of *cor anglais* and harp besides the normal wood-wind, brass, strings and percussion. Yet it never overpowers the solo violin, whose part is laid out with real understanding of its nature and technique. In fact, it is difficult not to feel that just as Haydn wrote his first violin concerto to suit the violinist Tomasini, as Beethoven suited his to Clement, and Brahms his to Joachim, so Moeran seems to have been influenced in his style by May Harrison, the violinist, who by her playing of his earlier works perhaps did more than any other player to reveal the excellences of his music.

M. M. S.

**THREE WORKS BY BENJAMIN BRITTEN.** Rejoice in the Lamb. Festival Cantata for S.A.T.B. Winthrop Rogers. 3/-. A Ceremony of Carols. Boosey and Hawkes. 3/6. Folk-Song Arrangements—Volume I, British Isles. Winthrop Rogers. 5/-.

To take the least important of these publications, first, in the volume of Folk-Songs we have an admirable selection of seven tunes from England, Ireland, Scotland and Wales. Still, one cannot feel that Mr. Britten is heard at his best in these arrangements, for though they are simple in texture, there are harmonic anachronisms, and the general impression is of cleverness rather than inspiration. The exceptions are "The Sally Gardens" and "The trees they grow so high," of which the latter is particularly fresh and charming.

"A Ceremony of Carols" is intended for treble voices with harp, and is dedicated to Ursula Nettlehip, of C.E.M.A. Most of the writing is in simple three-part harmony with independent accompaniment, but there are two solo treble parts, and also there is an Interlude for the harp. The work is effectively simple and the numbers are well contrasted. It goes without saying the vocal writing is good, and that fact has much to do with the lovely atmosphere of "Balulalow" and the effectiveness of the climax in "Adam lay i-bounden."

One's first reaction to the Festival Cantata, "Rejoice in the Lamb," is a shock of sheer delight at Christopher Smart's words. Both the eighteenth century poet and the twentieth century composer have dared to be unorthodox, and to sing the worship for God of the animal world, following it up with the conception of a heavenly orchestra, and of God as the artist inimitable. From the moment Smart begins a Song of Songs about his Cat Jeoffry we know that he had the courage to sing of beauty in a manner which satisfies a great need of to-day. The music fits the words with a fine sense of inevitability, and there is unselfconscious realism

in the sections appertaining to Jeffry—"For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God"—to the Mouse "of an hospital disposition," and to the flowers which "are peculiarly the poetry of Christ." The work rises to a climax when, after singing of each instrument, it comes to the Trumpet of God; and there is an outstanding contrast when the great Harp "is perceptible to man by a remarkable stillness. . . ." This work is of real importance.

R. G.

**SEA SONGS.** Quick March. Arranged by R. Vaughan Williams. Boosey and Hawkes.

The Sea Songs, arranged for full orchestra by Dr. Vaughan Williams, meet a real need and are suitable for many occasions. The four minutes occupied in performance are moments of sheer exhilaration. H. S. P.

**CAROL AND CORANTO.** For Violin and Piano (from Suite, Op. 101). By C. Armstrong Gibbs. Winthrop Rogers. 2/6 each.

These attractive short pieces are of equal interest for both instruments and present no special difficulty. Simplicity of treatment and the finished workmanship which is characteristic of the composer are shown in the Carol. The alternating 3/4 and 6/8 time in the middle section of the Coranto give effective contrast. An accidental is missing at bar 1, line 3, page 4. H. S. P.

**SIR CHRISTEMAS.** For Baritone Solo and Mixed Voice Chorus. By Arthur Benjamin. Winthrop Rogers Edition. 5d. net.

This original setting of an old XV—XVI century poem would give welcome variety to a programme of traditional carols. It is directed to be sung "in a bucolic, boisterous manner except, of course, for that section where the Stranger announces the tidings of great import."

**IMMORTALITY.** Part-song for S.A.T.B. Chorus. By John Ireland. Words by Henry P. Compton. Winthrop Rogers. 5d.

Flexible, sensitive singing is required for this recent example of the composer's distinction as a song writer. Once again, words and music fit so perfectly that they seem inseparable.

**BY THE RIVERS OF BABYLON.** For six-part Chorus. By W. K. Stanton. Oxford University Press. 1/4.

This setting of the Bible version of Psalm 137 would tax the intonation of any but experienced choirs. There is freedom in the part-writing, and the whole is planned on large lines, but there is not much variety.

**PSALM XC. LORD, THOU HAST BEEN OUR REFUGE.** By C. Armstrong Gibbs. Winthrop Rogers. 6d.

There is much of interest in this four-part work for chorus; sincerity in treatment, flexibility of rhythm, fugal episodes and, above all, consideration for the voices.

**PSALM XLII. LIKE AS THE HART.** By C. Armstrong Gibbs. Winthrop Rogers. 6d.

Lyrical in feeling and lighter in character than Psalm XC, the composer has obtained plenty of variety in his use of the four-part chorus. In both Motets a single vocal line is employed in places, and—especially in Psalm XLII—effective use is made of rests. Both these Motets are well within the capacity of an average choir. H. S. P.

"LA FOLLIA," for violin and piano, by Corelli, the piano accompaniment arranged from the figured bass by Frank Merrick. 4/-.

**SONATA IN F,** by Handel, arranged for viola (or violin) and piano from Sonata in F for violin, with figured bass by Lionel Tertis. 5/- net.



**TRUMPET CONCERTO**, by Haydn, edited and arranged by Ernest Hall.  
Reduction for piano by P. Sainton, 6/- net. Boosey and Hawkes, Ltd.

Two of these arrangements are creative bits of work; the third is an apt translation of an orchestral score into terms of the piano. Each has been executed with scholarly musicianship and affectionate regard for the music. Where they differ is in the aims of their arrangers. Mr. Frank Merrick states his thus for "La Follia": "Performances of Corelli's beautiful variations usually suffer from anachronisms both in the solo part and in the accompaniment, and it is the object of the present arrangement, while leaving the solo part untouched, to supply an accompaniment such as Couperin (who composed an 'Apotheosis of Corelli') or any able harpsichord player of those times might have performed at sight from the figured bass without undue ostentation." Even the violin part has been left without suggestions for bowings or expression marks, players being expected to use their own judgment. Thus the arrangement takes one right back to the time of Corelli and is as clear and limpid as an upland spring—a welcome contrast to the monstrosities of David's nineteenth century arrangement. Mr. Merrick has carried out his proof correcting, too, with such care that it is a pity whoever was responsible for the cover was not equally accurate. To find Corelli's famous "Opera Quinta, No. 12," transformed into "Op. 15, No. 2," is an apotheosis of—well, something that is not Corelli, in an otherwise admirably produced edition.

Mr. Tertis's arrangement of Handel's F major sonata has no announced object, but for anyone who has heard him play it there is instant recognition that this is the written record of his own lovely interpretation of the work. In it he has "realised" not only the figured bass but the utmost beauty of which the solo part is capable. By some instinct which perhaps even Mr. Tertis himself could not explain, he places the component notes of his chord progressions in the happiest positions for sounding well on the piano and for supporting the characteristic tone of the viola. And in the solo part his bowings, fingerings and expression marks—done differently to suit the violin, and to suit the viola, are a wonderful lesson in the art of interpretation. In short, Mr. Merrick's "Follia" and Mr. Tertis's Handel Sonata make a valuable pair, each the complement of the other, and players can learn much by studying them together.

Haydn's Trumpet concerto, in Mr. Sainton's reduction for solo trumpet and piano, brings within easy reach a charming work which has already become popular through various performances and a good gramophone record. Mr. Hall's editing of the work is expert. Mr. Sainton's arrangement preserves the essential qualities of the music, and his piano-writing has quite a Haydnesque touch about it. In short, he has done his job well. But the proofs were not sufficiently closely read. A short list of Errata has been added, but a bad mistake has slipped through unobserved in the last movement, bar 9, where the left hand of the piano part plays dominant harmony throughout. It should by rights change to the tonic chord of E flat on the second beat of the bar.

M. M. S.

### MUSIC RECEIVED

FROM SCHOTT & Co., LTD.

**VARIATIONS ON AN ORIGINAL THEME** in F sharp minor for piano. By Theodore Holland. 6/- net.

This fine set of Variations is linked to the R.C.M. through its dedication to Kendall Taylor. Written on a theme of distinction, the variations are developed with poetic logic and great sense of style into a big work lasting 14 minutes. It should be very effective when heard under concert

conditions, and will also be most enjoyable played in more intimate surroundings. For it is music genuinely contemporary, pianistic, and wholly sincere.

FROM GOODWIN & TABB, LTD.

TWO TRADITIONAL IRISH AIRS ("The Dirge of Ossian" and "Mac Ananty's Reel"), arranged for String Orchestra by John F. Larchet. Parts each 10½d. Piano Conductor, 2/3. Score on hire.

FROM BOOSEY & HAWKES.

HAWKES POCKET SCORES SERIES: Piano Concerto in D minor, by J. S. Bach; Music for the Royal Fireworks, by Handel; Concerto Grosso in B minor, Op. 6, No. 12, by Handel; Piano Concerto No. 3, in C minor, Op. 37, by Beethoven.

These scores are as admirable as their predecessors in the series.

BATTLE HYMN for the R.A.F. By Howard Ferguson. Words by Gilbert Frankau. Boosey. 6d.

MASONIC EPILOGUE. By Douglas Howie. Arranged for unison singing and for male voice quartet by C. Armstrong Gibbs. Winthrop Rogers. 4d.

FROM W. PAXTON & CO., LTD.

CHORALE-PRELUDE for organ on a tune by Orlando Gibbons. 2/-.

CHORALE-PRELUDE for organ on the tune "Kilmarnock." 2/-. By A. E. Floyd. (Melbourne, Australia. H. A. Evans and Son.)

THE STEP BY STEP SIGHT-READER. By Albert Howe. Four books (Infants, Junior, Senior, Secondary). 5d. each, or in cloth 8d.

THE MAGIC BASKET. A Juvenile Operetta. Words by Bronnie Taylor. Music by Alfred Wheeler.

FROM OXFORD UNIVERSITY PRESS.

PERSONENT HODIE. For unbroken voices, arranged from the Oxford Carol book by Robin Milford. 3d.

ALL UNDER THE LEAVES. Shropshire Folk-carol. Arranged for female voices, three parts, by Imogen Holst. 6d.

CHERRY, HOLLY AND IVY. Cornish Folk-carol. Arranged for mixed voices by Imogen Holst. 8d.

FROM NOVELLO & CO., LTD.

"BREAD OF HEAVEN," for voices (S.A.T.B.) and organ. By John R. Watkinson. 3d.

## LIST OF NEW PUPILS ADMITTED TO COLLEGE

EASTER TERM, 1944

Benson, Ann F.  
Bessell, Margaret J.  
Carbutt, Diana  
Clark, Rosemary  
Croxford, Eileen  
Ewart, William  
Forbes, Katharine A.  
Gilbert, Arthur F.  
Gow, David G.  
Greig, Fiona M.  
Herbert, Peter G.  
Joslin, Rachael M.

Lait, Gilbert  
Mongor, Ernest J.  
Mortis, Anthea E.  
Muskett, Michael P. (Jnr.)  
Napolitano, Maria  
Saggers, Percy  
Sharp, Barbara M.  
Stamp, Olive M.  
Stock, Charles C.  
Thomas, Marion J.  
Way, Rosemary



### R.C.M. STUDENT ACTIVITIES, CHRISTMAS TERM, 1943

A chamber orchestra, organised by Leonard Salzedo, rehearsed in the Concert Hall on Friday afternoons. Among the works rehearsed were Symphony No. 29 in A major by Mozart, Piano Concerto in D by Haydn, and Bach's Brandenburg Concerto No. 2 in F.

On Tuesday, November 30th, a dance was held at The Six Bells, Chelsea. The attendance was excellent and entertainment at the piano was provided during the interval by John Busbridge. Proceeds were given to the Red Cross.

MADELEINE DRING.

### THE LONDON INTER-FACULTY CHRISTIAN UNION

During the past term our branch of the London Inter-Faculty Christian Union has greatly increased its numbers. We now have seventeen members, and have had as many as twenty-six at our Wednesday meetings. The presence of four males has, incidentally, been greatly appreciated this term.

In addition to our College meetings, a few of us managed to attend some splendid "outside" meetings, which included a Fresher Squash at the beginning of term, and a Christmas Reunion at the end of term.

We have been privileged to use the Committee Room (Room 45) for our meetings, which we continue to hold on Wednesdays at 1.30 p.m. for half an hour. Every fortnight these meetings are addressed by outside speakers; the alternate weeks we devote to the discussion of religious questions raised by both members and non-members of the L.I.F.C.U.

All College students will be very welcome at any of these L.I.F.C.U. meetings, whether they be at R.C.M. or not. We are able to advertise some of the outside meetings by means of the Common Room notice-boards.

With our present sincerity and enthusiasm we look forward to making our branch of the L.I.F.C.U. flourish in the future.

DESMOND HEATH (Hon. Sec.).

## COLLEGE CONCERTS

### WEDNESDAY, SEPTEMBER 29th (Recital)

By WINIFRED ROBERTS (L.C.C. Scholar) (*Violin*)  
and ANITA MANSELL (Leverhulme Scholar) (*Piano*)

Sonata for Violin and Piano in G major, Op. 78 (*Brahms*). Sonata for Violin and Piano in A major, K.526 (*Mozart*). Suite for Violin and Piano, "Baal Shem": Nidui (Contrition), Nigun (Improvisation), Simchas Torah (Rejoicing) (*Bloch*). Sonata for Violin and Piano in A major, Op. 13 (*Fauré*).

### WEDNESDAY, OCTOBER 6th (Chamber)

Chromatic Fantasia and Fugue (*Bach*)—Pamela Gauntlett (Grove Scholar). Sonata for Cello and Piano in D minor (*Caporale*)—Sasha Robbins (Blumenthal Scholar), Sheila Mossman (L.C.C. Scholar). Song Cycle, "Frauenliebe und Leben" (*Schumann*)—Yona Gailt (British Council Scholar). Accompanist: Sheila Mossman (L.C.C. Scholar). Piano Solos: (a) Lullaby, (b) Country Tune (*Arnold Bax*) (c) Burlesca (*Pál Isbjörnsson*)—Margrét Eiríksdóttir. Suite for Flute and Trumpet (*Gordon Jacob*)—Noreen Mason, A.R.C.M. (L.C.C. Scholar), David Mason (L.C.C. Scholar).

### WEDNESDAY, OCTOBER 13th (Chamber)

Sonata in D major for two Pianos, K.418 (*Mozart*) Pat Gilder (L.C.C. Scholar), Fraye St. George Kirke (Leverhulme Scholar). Concertino for Flute and Piano (*Chaminade*)—Noreen Mason, A.R.C.M. (L.C.C. Scholar), Olive Hughes (L.C.C. Scholar). "Songs of Faith" to words by Tennyson: (a) Strong Son of God, (b) God and the Universe, (c) Faith (*Stanford*)—Donald Munro, A.R.C.M. Accompanist: Hester Preedy (Clementi Exhibitioner). Prélude, Choral et Fugue (*César Franck*)—Barbara Hill, A.R.C.M. Introduction and Rondo Capriccioso for Violin and Piano (*Saint-Saëns*)—Alan Loveday (Scholar). Accompanist: Faith Rebbeck.

# ANNIVERSARY CONCERT, THURSDAY, OCTOBER 21st

## THE ROYAL COLLEGE OF MUSIC

Patrons:

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN MARY

President: H.R.H. THE PRINCESS ELIZABETH

Director: SIR GEORGE DYSON, M.A., D.MUS., LL.D., F.R.C.M., HON. R.A.M.

### GOD SAVE THE KING

OVERTURE ... .. "The Wasps" ... *R. Vaughan Williams, O.M.*  
(Student, Fellow and Professor of the College)

SUITE in B minor for Flute and Strings ... .. *Bach*  
Rondo. Polonaise. Badinerie.

NOREEN MASON, A.R.C.M. (Scholar, London)

CONCERTO for Violin and Orchestra ... .. *Mendelssohn*  
Last movement: Allegro molto vivace

WINIFRED ROBERTS (Scholar, London)

TWO SONGS from "Sea Pictures" for Contralto and Orchestra ... *Elgar*  
(a) Where corals lie  
(b) Sabbath morning at sea

JOAN GRAY, A.R.C.M. (Scholar, Hastings)

CONCERTO No. 2 in C minor for Piano and Orchestra ... *Rachmaninoff*  
First movement: Moderato

COLIN HORSLEY (Scholar, New Zealand)

## PRESENTATION OF MEDALS BY H.R.H. THE PRESIDENT

1942

1943

Tagore Gold Medal ...	EVELYN PANTER	LEONARD SALZEDO
Chappell Medal ...	ANTONY HOPKINS	RENÉ SELIG
Challen Gold Medal ...	MURIEL DIXON	FANNY WATERMAN
Hopkinson Gold Medal ...	GLADYS JONES	PAMELA LARKIN
Hopkinson Silver Medal ...	FANNY WATERMAN	FREDA CAPLAN

"JERUSALEM" ... .. *Sir C. H. H. Parry*  
(Director of the College, 1895-1918)

Conductor: SIR ADRIAN BOULT

(Fellow of the College)

Members of the audience are requested to remain in their places until the Royal Party has left the concert hall.

## TUESDAY, OCTOBER 26th (The Second Orchestra)

Overture, Die Entführung aus dem Serail (*Mozart*). Concerto in A major for Piano and Orchestra, K.488 (*Mozart*)—Valerie Dossor (Kiallmark Scholar). Symphony No. 99 in E flat major (*Haydn*)—Conductor, Boyd Neel.

## WEDNESDAY, OCTOBER 27th (Chamber)

Sonata in G major for Cello and Piano (*Sammartini*)—Martin Lovett (Leverhulme Scholar), Hester Preedy (Clementi Exhibitioner). Sonata in F minor for Clarinet and Piano, Op. 120, No. 1 (*Brahms*)—Ernest Dalwood (Exhibitioner), Margaret Plummer. Piano Solos: Study in C sharp minor, Op. 2, Study in C sharp major, Op. 8, Study in D flat major, Op. 8 (*Scriabin*), Sonata in A minor, Op. 28 (in one movement) (*Prokofiev*), Waldesrauschen (Concert Study No. 1), Feux follets (Transcendental Study No. 5), La Campanella (Paganini Study No. 8) (*Liszt*)—Colin Horsley.

## WEDNESDAY, NOVEMBER 3rd (Chamber)

Italian Concerto (*Bach*)—Fraser St. George Kirke (Leverhulme Scholar). Songs:  
(a) Widmung, (b) Frühlingsnacht (*Schumann*), (c) Zueignung, (d) Ständchen (*Strauss*)—  
Mirjam Myro. Accompanist: Sheila Mossman (L.C.C. Scholar). Sonata No. 2 for Violin and Piano (in one movement) (*Debussy*)—Betty Richardson, A.R.C.M. (Esther Gregg Exhibitioner), Valerie Dossor (Kiallmark Scholar). Three Shakespeare Songs: (a) Come away, Death, (b) O mistress mine, (c) Blow, blow, thou winter wind (*Quiller*)—Donald Munro, A.R.C.M. Accompanist: Hester Preedy (Clementi Exhibitioner). Piano Solos: (a) Ondine (*Ravel*), (b) Allegro barbaro (*Bartok*)—Sheila Mossman (L.C.C. Scholar).

## WEDNESDAY, NOVEMBER 10th (Chamber)

Trio in B flat for Piano, Clarinet and Cello, Op. 11 (*Beethoven*)—Joan M. Jones (Wesley Exhibitioner), Olive Wright (L.C.C. Scholar), Sasha Robbins (Blumenthal Scholar). Songs: (a) *Lasciatemi morire* (*Monteverdi*), (b) *Se tu m'ami* (*Pergolesi*), (c) *Danza, danza* (*Durante*)—Beryl Craven. Accompanist: Sheila Mossman (L.C.C. Scholar). Sonata in D major for Violin and Piano (*Handel*)—Jack Davidoff, A.R.C.M. (L.C.C. Scholar), Sheila Mossman (L.C.C. Scholar). Fantasiestücke, Op. 12: (a) *Grillen*, (b) *Warum*, (c) *Traumes Wirren* (d) *Aufschwung* (*Schumann*)—Anne Alderson (Associated Board Scholar). Songs: (a) *Care selve* (*Atalanta*), (b) *O, had I Jubal's lyre* (Joshua) (*Handel*)—Joyce Adams (Heriot Thompson Exhibitioner). Accompanist: Faith Rebbeck. Piano Solos: (a) *Jardins sous la pluie*, (b) *Danseuses de Delphes*, (c) *Minstrels* (*Debussy*)—Carol Spero (Savage Club Exhibitioner).

## WEDNESDAY, NOVEMBER 24th (Chamber)

Piano Trio in B flat major, Op. 97 (*The Archduke*) (*Beethoven*)—Jean McCartney (Caird Scholar), Brigitte Loeser (Dove Exhibitioner), Barbara Hill, A.R.C.M. Arias: (a) *Bist du bei mir*, (b) *Schafe können sicher weiden* (*Back*)—Joyce Lang (Leverhulme Exhibitioner). Flutes: Joan Harris, A.R.C.M., Frank Gillham (Leverhulme Scholar). Cello: Brigitte Loeser (Dove Exhibitioner). Continuo: Hester Preedy (Clementi Exhibitioner). Quartet for Oboe and Strings (*Gordon Jacob*)—John Wolfe, A.R.C.M. (Astor Exhibitioner), Winifred Roberts (L.C.C. Scholar), Vivien Hind (Pringle Scholar), Brigitte Loeser (Dove Exhibitioner).

## TUESDAY, NOVEMBER 30th (The Second Orchestra)

Overture, *Calm sea and prosperous voyage* (*Mendelssohn*). Piano Concerto No. 1 in C major, Op. 15 (*Beethoven*)—Olive Hughes (L.C.C. Scholar). Suite No. 4, *Mozartiana* (*Tschaikovsky*). Conductor—Boyd Neel.

## THURSDAY, DECEMBER 9th (The First Orchestra)

"Les Djinn" for Piano and Orchestra (*César Franck*)—Madeleine Dring (L.C.C. Scholar). Concerto in A major for Clarinet and Orchestra, K.622 (*Mozart*)—Ernest Dalwood (Exhibitioner). Symphony No. 4 in G major (*Dvorák*). Conductor—George Weldon.

## OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, December 1, 1943, at 2.30 p.m. Conductor: Mr. Hermann Grunebaum, Hon. R.C.M. Producer: Madame Enriqueta Crichton.

1. "TOSCA": Two Scenes from Act 1 (*Puccini*).

(a) Duet: *Tosca* (A Singer), Yona Gailit; *Cavaradossi* (A Painter), George Chitty. (b) Duet: *Tosca*, Yona Gailit; *Scarpia* (Head of Police in Rome), Ivor Evans.

2. "DER FREISCHUTZ": Act III. Duet and Aria (*Weber*)

*Agnes*, Mirjam Myro; *Annie*, Jean Ham.

3. "FRA DIAVOLO": Two Scenes from Acts I and II (*Auber*).

(a) Act I. Duet and Trio: *Fra Diavolo* (a famous robber chief disguised as a Marquis), George Chitty; *Lady Allcash*, Josephine Fox; *Lord Allcash*, Ivor Evans. (b) Act II. Trio: *Zerlina* (Daughter of the Innkeeper), Violetta Williams; *Lord Allcash*, Ivor Evans; *Lady Allcash*, Josephine Fox.

4. "CARMEN": Act III. Recitative and Trio (*Bizet*).

*Carmen*, Yona Gailit; *Frasquita*, Jeane Ham; *Mercedes*, Mirjam Myro; *Don José*, George Chitty.

5. "AIDA": Act II. Duet (*Verdi*).

*Amneris* (Egyptian Princess), Josephine Fox; *Aida* (Ethiopian Princess held as hostage), Grace Kidd; *Slaves*, Dorothy Morris, Pat Jolley.

6. "COSI' FAN TUTTE": Act II. Scena and Duet (*Mozart*)

*Fiordiligi*, Jeane Ham; *Dorabella*, Yona Gailit; *Despina* (Chambermaid), Violetta Williams.

Pianists: Faith Rebbeck and George Berkovits



## DRAMA

A performance was given by the pupils of the Dramatic Class in the Parry Theatre on Wednesday, November 17, 1943, at 2.30 p.m.

### SCENE FROM THE CHŒPHOROE OF AESCHYLUS

(Translated by Gilbert Murray)

*Orestes*, Noreen Mason ; *Pylades*, Sylvia Mason ; *Electra*, Beryl Engel ; *Chorus leader*, Beryl Craven.

*Chorus*: P. Gilder, Y. Gailit, V. Williams, B. Clarke, P. D'Amato, H. Trollope, M. Tiley, B. Rees, P. Jolley.

The scene is the neglected tomb of the murdered Agamemnon. Orestes, his son, has returned secretly from exile to avenge his father's murder. Agamemnon's daughter, Electra, comes to offer libation for the dead with the slave women from the palace of the usurper and murderer, Aegisthos. As Electra pours the ceremonial libation Orestes makes himself known, and brother and sister swear vengeance on the murderer.

Music specially composed and played by Madeleine Dring. The play produced by Susan Richmond and Margaret Rubel.

### INTERVAL

Songs: (a) Orpheus with his lute (*Roger Quilter*), (b) I know a bank, (c) Philomel (*Julius Harrison*), (d) Go not, happy day (*Frank Bridge*)—Patricia Andrew. Accompanist: Pamela Gauntlett.

### THREE SCENES FROM "HE WAS BORN GAY"

By Emlyn Williams. (Act I ; scene from Act II ; scene from Act III.) The action takes place in the drawing room of Mrs. Dell's house at Dover at the time of the Battle of Waterloo.

*Announcer*, Fraye St. George Kirke ; *Prissy Dell*, Margaret Tiley ; *Mrs. Dell*, Honor Trollope ; *Lewis Dell*, Roger Lord ; *Francis*, Pat Jolley ; *Lady Athyns*, Madeleine Dring ; *Mr. Mason*, Yona Gailit ; *Miss Mason*, Violetta Williams ; *Sophy Rafferty*, Pat Gilder ; *Mr. Leroy*, Beryl Engel.

Music played by Ruth Lewis and Pamela Gauntlett. The play produced by Susan Richmond.

## L.C.C. JUNIOR EXHIBITIONERS

An Informal Concert was given by the County Council Junior Exhibitioners on Saturday, December 4th, at the early hour of 9.10 a.m. Piano solos were played by Yvonne Cracknell, Valerie Seagrove, Sydney Doidge, Beryl Watkins, Kathleen Gilbert, Joyce Webb, Bridget Souper, Christine Moule, Roy Greenbank, Dorothy Knell, Janet Humby, Alan Clarke, Eleanor Davies, and Kathleen Rands. Ivor Baker played a violin solo. Carols were sung by Class 7, Class 4, Class 3, Class 2, Class 6, Class 5, and the concert ended with the combined classes singing "From far away" (J. B. Dykes) ; conductor, B. Kerridge ; accompanist, D. Pearman.

On Saturday, December 18th, at 2.15, the County Council Junior Exhibitioners gave a concert and a play. The concerted items included Trio (Frank Bridge), played by Alan Thompson, Maureen Lovell, and Robert Wilson ; piano duets (Ingelbrecht), played by Michael Matthews and Mary Copple ; Concerto in D minor for two violins, Largo-Allegro (Bach), played by Tessa Robbins and Hugh Bean ; piano, Elsie Jacobs. Pamela Souper, accompanied by Audrey Dann, played cello solos (de Fesch) ; Shirley Whittle played a piano solo (Gardiner) ; and the Choir sang songs by P. C. Buck, accompanied by strings and piano, and C. Wood ; conductors, J. Lomax and P. Andrew.

The play was "The Enchanted Ravens," adapted by Angela Bull from various stories in Grimm's "Household Tales." Those taking part were Una Salmon, Janet Delahaye, Betty Wood, Eiluned Davies, Christine Moule, Margaret Andrews, Hazel Moore, Alma Taylor, Joyce Webb, Pamela Smythe, Brenda Crookenden, Dorothy Knell, Janet Humby, Shirley Truman, Barbara Masland, Gloria Flude, Dorothy Shepherd, Mary Copple, Sheila Cooke, Daphne Silvester, Margaret Howden, Paulette Oyez, Jean Congrave, Ian Andrews, Barbara Kebbell, Jean Gregory, Margaret Pithers, Brian Hill, Evelyn Staples, June Thompson, Margaret Keggins, Sheila Bromberg, Christopher Ely, Geoffrey Owen, John Bayliss, Geoffrey Thorpe, Ruth Ludlam, Josephine Gabarro, Bernard Williams, Jill Flude, Phyllis Vernon, Gillian Prickett, Joyce Palmer, Sylvia Veronique, Brenda Hunkin, Cecilie Johnson, Doris Blumenthal, Bridget Souper, Eileen Raven, Freda Barden, Avice Anness, Monica Weekes, Jane Cowan, Pat Commerford, Yvonne Cracknell, Cora Lindsell, Paulette Schwiller, Joan Maillot, Donald Schofield, Leonard Lawrence, Roy Greenbank, Raymond Grimsdale, Tim O'Connor, Michael Conway, Pat Cooke, Pat Wall, Doreen Webb, Annette Cohen, Freda Frewer, Margaret O'Connor, Ruth Ludlam, Mary Webb, Dorothy Holliday, Dorothy Knell, Joyce Webb, Joyce Leeks, Margaret Andrews, Beryl Watkins, Jean Setterfield.

The play was produced by Angela Bull, who also arranged the costumes. The dances were by Johanna Barratt (for the Ballet Guild); the masks by Pauline Elliott; scenery and properties by George Bishop; lighting by Fred Devenish; and stage management by Cecilia Bewick, Eileen Wood, and Beryl Engel. The music was played by the Children's Senior Orchestra, conducted by Freda Dinn.

## A.R.C.M. EXAMINATION

DECEMBER, 1943

The following are the names of the successful candidates:—

### SECTION I. PIANOFORTE (Solo Performing)—

Gauntlett, Pamela Page  
Lewis, Ruth  
Reeve, Hilary John Raynold

### SECTION II. PIANOFORTE (Teaching)—

Heywood, Hazel Joan  
Lykiardopulo, Dina  
Richardson, Muriel Eileen

### SECTION IX. SINGING (Solo Performing)—

Lang, Joyce Felicia Evelyn

## LIST OF DATES, 1944

### EASTER TERM

GRADING EXAMINATION	...	...	Thursday, 6th January
TERM BEGINS	...	...	Monday, 10th January
TERM ENDS	...	...	Saturday, 1st April

### MIDSUMMER TERM

GRADING EXAMINATION	...	...	Thursday, 27th April
TERM BEGINS	...	...	Monday, 1st May
TERM ENDS	...	...	Saturday, 22nd July



## ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: SIR GEORGE DYSON.

Hon. Secretary: Miss PHYLLIS CAREY FOSTER.

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Editor of R.C.M. Magazine: Miss MARION SCOTT.

Hon. Secretary, R.C.M. Magazine: Miss W. BOWDEN-SMITH.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:  
Miss URSULA GALE.

Hon. Auditor: Dr. F. G. SHINN.

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

The Subscription for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5s. per annum. All other persons pay 7s. 6d. per annum, except Members residing outside the British Isles, who pay 3s. The financial year commences on January 1st.

The Union Office (Room 45) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

COMMITTEE:—

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